

5 FREE SPRINGTIME DESIGNS + CUTE EASTER EGGS



CREATIVE Machine Embroidery

IDEAS, INSPIRATIONS & TECHNIQUES

Create a
Silk TABLET
COVER
with pucker-free
embroidery

FREE!
IN-THE-HOOP
TRAVEL CASE

**DIY
Family
Tree**
—we show
you how!

Combine
**Zippers &
Embroidery**
to Create
Unique Jewelry

+ Free Design!

**NEEDLE
KNOW-HOW**
Which One to
Use & Why

www.CMEMag.com

US \$6.99



Display until April 20, 2015

MARCH/APRIL 2015

Disney is in Our DNA



Introducing **THE Dream Machine™** Innov-is XV8500D,
our most powerful, technologically advanced machine.

Only Brother Offers Built-in Disney Embroidery Designs, plus, Disney Downloads from iBroidery.com

Love Disney and Disney-Pixar? Then you'll love our line of Disney sewing, embroidery and quilting machines. Only Brother has the magic of Disney embroidery designs built right in. Plus, exclusive access to a constant parade of Disney and Disney-Pixar embroidery designs through iBroidery.com Download Center.

brother
at your side

For more information, call 1.800.4.A.BROTHER
or visit www.BrotherSews.com





Perfection runs in the family.

Like great grandfather, like great grandson. 120 years ago, the desire to create the best sewing machines in the world drove Karl Friedrich Gegauf to innovate. The same drive for perfection continues to inspire 4th generation owner, Hanspeter Ueltschi, as he follows in his great grandfather's footsteps in leading BERNINA. Continuing the legacy, BERNINA is the only sewing machine company still manufacturing in the western world. Now that's a trait worthy of passing down.

© 2015 BERNINA of America

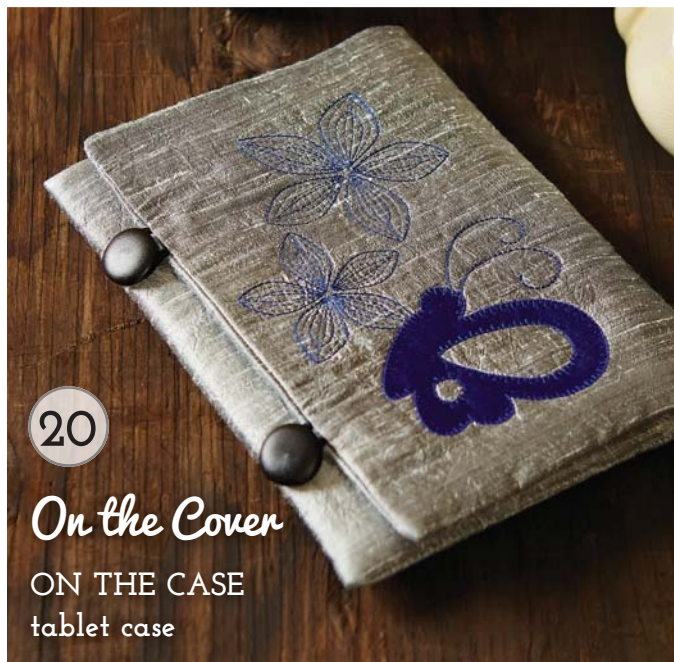


made to create **BERNINA**

38



20



On the Cover

ON THE CASE
tablet case

26



44



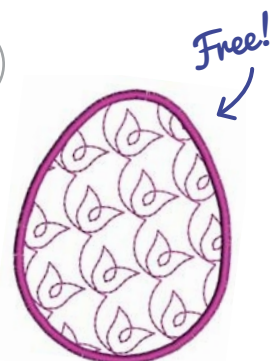
In Every Issue

- 6 EDITOR'S LETTER
notes from the
editor-in-chief
- 8 CONTRIBUTORS
writer profiles
- 66 ON THE WEB
free projects & more

Columns

- 9 TIPS & TRICKS
reader remarks
- 10 MUST HAVES
product picks
- 14 BASIC TRAINING:
needles
- 17 IN-THE-HOOP:
travel toothbrush case

12



- 58 Q & A
pointers from Pamela Cox



Features

26 DISH DRYER
dish drying mat

32 FLOWER BED
pretty bed runner

38 WRIST WRAP
ITH zipper bracelets

44 PRETTY IN PAINT
paint & FSL
embellished jacket

50 ALL IN THE FAMILY
family tree

EDITORIAL

Editor-in-Chief **Ellen March**
Senior Editor **Beth Bradley**
Associate Editor **Nicole LaFolice**
Technical Editor **Kim Saba**
Online Editor **Jill Case**
Editorial Assistants **Jessica Ziebarth**

ART

Creative Director **Sue Dothage**
Graphic Designer **Erin Hershey**
Assistant Graphic Designer **Courtney Kraig**
Photography **Jessica Grenier,**
Melissa Karlin Mahoney
Illustrator **Melinda Bylow**
Hair & Makeup Artist **Beth Walker**



F+W, a content + ecommerce company

VP of Interweave **Shahla Hebets**
VP of Content **Helen Gregory**

Chairman & CEO **David Nussbaum**
CFO & COO **James Ogle**
President **Sara Domville**
President **David Blansfield**
Chief Digital Officer **Chad Phelps**
VP/E-Commerce **Lucas Hilbert**
Senior VP/Operations **Phil Graham**
VP/Communications **Stacie Berger**

OPERATIONS

New Business Manager **Adriana Maldonado**
Newsstand Consultant **TJ Montilli**
Online Marketing Manager **Jodi Lee**
Retail Sales **LaRita Godfrey,**
(800) 815-3538

ADVERTISING INQUIRIES

Associate Publisher **Wendy Thompson**
(910) 791-3832
Wendy.Thompson@fwcommunity.com

Sales Manager **Mary-Evelyn Dalton**
MaryEveHolder@comcast.net

Digital Sales Manager **Laura Abel**
Laura.Abel@fwcommunity.com

Online Advertising Operations **Andrea Abrahamson**
(303) 215-5686

SUBSCRIPTIONS

U.S. (800) 677-5212

To order back issues call (800) 269-8024;

(303) 215-5600 outside U.S. or go to www.shopsewital.com.

DEALER INQUIRES WELCOME. Call (800) 815-3538 or (801) 816-8300.

Occasionally, our subscriber list is made available to reputable firms offering goods and services that we believe would be of interest to our readers. If you prefer to be excluded, please send your current address label and note requesting to be excluded from these promotions to *Creative Machine Embroidery*, a division of F+W, A Content + eCommerce Company, 741 Corporate Circle, Ste. A, Golden, CO 80401 Attn: Privacy Coordinator.

Vol. 14, No. 2. *Creative Machine Embroidery* (ISSN 1541-5414), is published bi-monthly, by a division of F+W, A Content + eCommerce Company, 741 Corporate Circle, Ste. A, Golden, CO, 80401. Periodicals postage paid at Golden, CO 80401 and additional mailing offices. Copyright © 2014 by F+W Media, Inc. All rights reserved. Nothing may be printed in whole or in part without permission from the publisher. Subscriptions are \$29.95 for 1 year (6 issues). Canadian subscriptions add \$6 per year (includes GST and postage). Elsewhere outside the U.S., add \$12 per year postage. Payment in U.S. funds must accompany all orders outside the U.S. For subscriptions, address changes and adjustments, write *CME*, P.O. Box 420235, Palm Coast, FL 32142-0235, or call 1-800-677-5212, or email cmembroidery@palmcoastcd.com. Return undeliverable address to P.O. Box 4446, STN Industrial Park, Markham, ON L3R 6G9 Canada. Canada post publications agreement No. 41411572.

POSTMASTER: Send address changes to *Creative Machine Embroidery*, PO Box 420235, Palm Coast, FL 32142. Return undeliverable Canadian addresses to Bluechip International, PO Box 25542 London, ON N6C 6B2 Canada.

TO SUBSCRIBE: To subscribe to *Creative Machine Embroidery* magazine, or change the address of your current subscription visit Subscriber Services online at cmemag.com. You may also call or write: Phone: (800) 677-5212; International: (386) 597-4387; Email: cmembroidery@palmcoastcd.com; Subscriber Services: *Creative Machine Embroidery*, P.O. Box 420235, Palm Coast, FL 32142-0235

Subscription rates for the United States and possessions: \$29.95 for one year (6 issues). Canadian subscriptions add \$6 per year (includes GST and postage). Elsewhere outside the U.S., add \$12 per year postage. Payment in U.S. funds must accompany all orders outside the U.S. Major credit cards accepted. Some back issues of *Creative Machine Embroidery* magazine are available at \$6.99, payable in advance.

Printed in USA



Please recycle this magazine.



Coming Up!

In the next issue, we're celebrating moms and dads with quick gift ideas. Plus, learn expert secrets for embroidering tiny letters without the stress. All this and more is in the May/June issue, on newsstands April 21, 2015.



There are 5 free designs in this issue!

Download them all in the format of your choice at cmemag.com/freebies. Don't delay! They all have expiration dates!

Dear Readers,

I'm always on the lookout for new, innovative ways to use machine embroidery designs. This is why the staff and I travel to sewing and quilting shows across the country. One of the greatest ideas featured in this issue was found at an Original Sewing & Quilt Expo, and designed by Pattie Otto, owner of Great Copy Patterns.

Pattie is a long-standing contributor to this magazine and always has something fun to share at her booth. She decided to experiment with zippers and add machine embroidery to create unique bracelets to give as fun gifts. Using zippers as embellishment is nothing new, but stringing them together with beautiful rows of stitching certainly is. We quickly jumped on the opportunity to have Pattie share this technique with you on page 38. This project is a great use for damaged zippers or the "fancy" zippers that are more prevalent than ever in the sewing world. You can find rhinestone-studded, metallic-tape and crystal-teeth zippers that already look like jewelry and combine them with shimmery metallic embroidery thread to really make a statement. Or keep it simple with a standard zipper and colorful rayon thread. However you decide to make yours, the bracelets are sure to be conversation starters.

Go from embroidering a non-traditional medium to one of the most natural fabrics: silk. Expert Lisa Shaw demonstrates how to get modern, elegant results when embroidering with silk dupioni. Plus, get the how-tos to make a custom tablet case on page 20.

Another fantastic use of embroidery is to combine it with paint. Embroider a freestanding lace design, and then use it as a stamp to embellish a jacket. Paintstiks are the perfect medium for this embellishment, and all the how-tos are on page 44.

These out-of-the box ideas are sure to inspire you, and I hope you learn something new that you can apply to any number of projects.

Enjoy the issue!

Ellen

Ellen March,
Editor-in-Chief



Find these cool
bracelets on page 38!

16 striking thread colors
0 thread changes

1,400 stitches per minute

20 personalized
team uniforms

1 hobby evolving into
a profitable career



With roots in the industrial world the BERNINA E 16, multi-needle embroidery machine offers you the fulfillment of the dream of faster, more professional and larger embroidery than ever before. From its 16 needles, speed of 1,400 stitches per minute, unique tensioning system and the smallest cylindrical arm in the industry, the BERNINA E 16 is the perfect partner for home, studio or commercial use.

bernina.com/multineedle

made to create

BERNINA

Get to know the authors and designers featured in this issue.

Lisa Archer

("In the Hoop"—page 17) is the owner and creative director of Pickle Pie Designs. She loves the challenge of creating in-the-hoop designs that reflect her personal style.

Home Base: Holly Springs, NC
Visit: picklepiedesigns.com



Kay Hickman

("Basic Training: Needles"—page 14)

is a Bernina of America educator and teaches seminars and classes throughout the U.S.

Home Base: Edmond, OK
Visit: berninausa.com



Pamela Cox

("All in the Family"—page 50, "Q&A"—page 58) received a fashion design degree from The Boston School of Design with an emphasis on patternmaking. Purchasing her first embroidery machine in '07 added a new dimension to her education.

Home Base: Dublin, NH



Stacy Schlyer

("Dish Dryer"—page 26) is a self-taught seamstress and self-proclaimed fabric junkie whose goal is the reach SABLE (Stash Accumulation Beyond Life Expectancy). She lives in Kansas with her family and blogs about her sewing adventures daily.

Home Base: Wichita, KS
Visit: stacysews.com



Kim Hanson

("Flower Bed"—page 32) is a fabric enthusiast who loves to quilt, embroider and write. She works on projects daily from her home studio.

Home Base: Alberta, Canada
Visit: kimhansonquilt.com



Lisa Shaw

("On the Case"—page 20) has been involved with machine embroidery education and inspiration since the mid '90s. Lisa's teaching philosophy is that the computer is a tool, and the artistic beauty that we can create with the computer is inside each of us.

Home Base: Elbert, CO
Visit: sew-bubbles.com



Kim Harrington

("Pretty in Paint"—page 44) is the owner of Kim's Designs and has a passion for sewing and needle arts. She's a licensed heirloom, serger and embellishment teacher for Martha Pullen. When she isn't working on a project, Kim can be found teaching the love of sewing to others.

Home Base: Olympia, WA
Visit: kimharringtonsdesigns.com



Pattie Otto

("Wrist Wrap"—page 38) is the owner of Great Copy Patterns. She enjoys creating new and unique patterns, teaching sewing classes, writing books and articles for publication and designing machine embroidery.

Home Base: Racine, WI
Visit: greatcopy.com





REUSE AND RECYCLE

Save the heavy plastic zippered bags that bed linens are packaged in to store sewing projects. Keep the pattern, fabric (cut out and marked), thread and notions neatly contained. When you're ready, just pick up the project bag and sew!

Jeanne R., email



COLOR GUARD

Instead of using templates or other placement tools for embroidery, stitch the color that best shows the design outline onto a piece of hooped stabilizer. Place the fabric or garment over the design outline and secure using the baste-in-the-hoop feature, temporary spray adhesive or pins.

Anne B., email

THREAD MOUNT

To organize large amounts of thread, attach drawer slides to a peg board and mount the board to the inside of your sewing cabinet.

Patty D., email

FLOSS FIX

Instead of using a basting stitch to create ruffles, zigzag stitch on the widest and longest setting over dental floss or cording. Push the fabric down the cording to create easy ruffles without straining your hands.

Kara H., email



SPRAY STAY

Place fabric or stabilizer in a small, shallow box when spraying with adhesive to prevent overspray.

Angela B., Facebook

Send your tips and tricks to info@cmemag.com or post them on our Facebook fan page at facebook.com/creativemachineembroidery. If your tip is published, you'll receive a fabulous gift. Featured readers received a yo-yo maker from Clover.



Check out these great **ESSENTIAL TOOLS** to help expand your creativity.

NATURAL BEAUTY

From cutwork to appliqué to trapunto, get 109 designs in multiple sizes, including 9 1/2" x 14" jumbo designs with the **Flora and Fauna Premium Plus Collection** from Anita Goodesign. Follow the 104-page tutorial booklet to learn 10 embroidery techniques and complete in-the-hoop zippered pouch projects, lace-edge centerpieces and more. (\$250, anitagoodeesignonline.com)



CREATION STATION

Align designs, cut, hoop and otherwise craft to your heart's content using the **TrueCut Cutting and Crafting Table** from Grace Frame. Featuring folding sides, adjustable height, wheels and two handy shelves, you'll wonder what you ever did without it. (\$499.95, graceframe.com)

Design Showcase



3



1. Liven up any embroidery project with the Designs by JuJu **Jumbo Jacobean Hummingbirds Appliqué Collection**. (\$20, designsbyjuju.com)
2. Decorate for Easter with the **Easter Fun Collection** from Bunnycup Embroidery. (\$20, bunnycup.com)
3. Celebrate nature with the **Delicate Tree** design from Urban Threads. (\$7, urbanthreads.com)



BRAG BOOK

Show off your creativity and your pride and joys with the **4"x6" Photo Clutch** from AllAboutBlanks.com. Embroider the clutch cover and carry 20 photos for a personalized display. (\$12.50, allaboutblanks.com)



SNIP TO IT

Never lose track of your small snips again with the **Dura Snips on a Neck Strap** from Havel's Sewing. (\$17.99, havelssewing.com)



NOW & ZEN

Get everything you need to learn the art of Zentangle with the **Starter Kit for Zentangle on Fabric by Pam Damour**, including pens for paper and fabric, an instructional DVD and more. Combine Zentangle on fabric with embroidery for a unique embellishment that only looks complicated. (\$45, shopsewitall.com)

Visit the CME blog at cmemag.com/blogs/cme on March 18, 2015 and enter for a chance to win a Starter Kit for Zentangle on Fabric!



4

Get new designs monthly plus extra fun projects with an Internet Embroidery Club membership. Visit embroidery.marthapullen.com for more information.



5



6

4. Stitch delightful springtime monograms using the **Perennial 3 Collection** from Embroidery Arts. (\$39.95, embroideryarts.com)
5. Add vintage charm to your projects this spring with the pretty **Vintage Colored Design** from the Martha Pullen Company 2015 Internet Embroidery Club. (\$69/annual membership, embroidery.marthapullen.com)
6. Get started on a gift for the upcoming wedding season with the **Wedding Collection** from Embroidables. (\$34.95, embroidables.com)



ALL WRAPPED UP

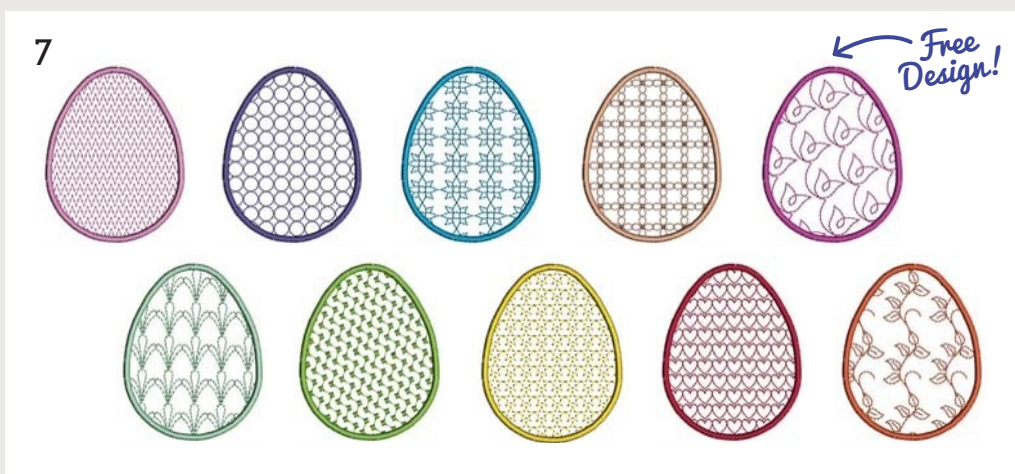
Keep your stabilizer stash neat and organized with **Stabilizer Wraps** from Nancy's Notions. Write the stabilizer type on the wrap and securely snap it in place. (\$11.99/16 wraps, nancysnotions.com)

DREAM DESTINATION

Bring your creativity to life with the **Baby Lock Destiny** sewing and embroidery machine. Easily navigate the machine's innovative features and watch your favorite video tutorials on the large color touch screen. Use the IQ Designer function to quickly digitize images you draw on screen, scan in or import. The machine also includes precise positioning tools, lots of room for large-scale projects, brilliant stadium lighting, 641 built-in designs and much more. (\$14,999.99, babylock.com)



Design Showcase



7. Welcome spring by stitching the **CME Egg-cellent Collection**. Download the Tulip Egg design for free at cmemag.com until April 30, 2015. (\$1.99/design or \$19.99/collection, shopsewital.com)

URBAN THREADS

FREE
Nature's Curiosities
quilt pattern!



Explore
what embroidery
can create...

Miniature Menagerie embroidery designs & FREE quilt pattern - only at
www.urbanthreads.com



NEEDLES

by Kay Hickman

In the past, needle choice was limited to different needle sizes, but the current market offers so many choices, making it overwhelming. Learn the basic needle options to narrow down the choices and make needle selection easier.

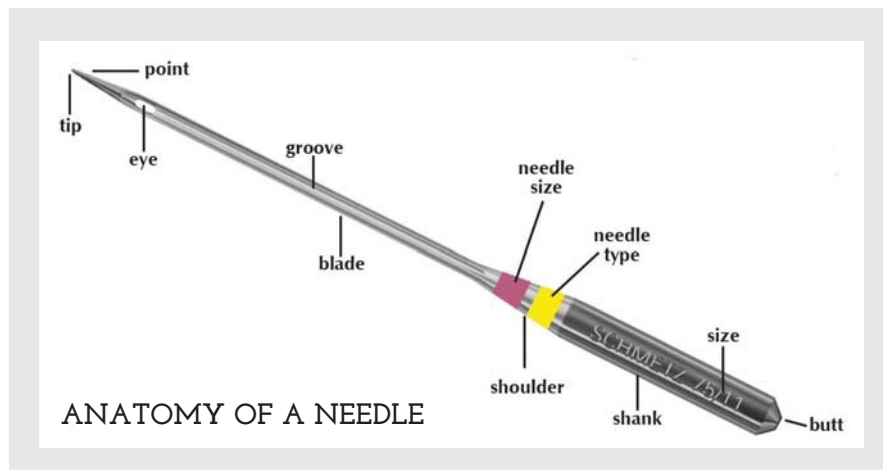
SYSTEM

- The needle system is denoted on the package by a series of numbers/letters (A). There are many needle systems for commercial machines, but most home machines use the 130/705H system. Check your machine manual for the needle system that your machine uses. The needle system number is listed on all needle packages, regardless of the needle type or use. The needle system number may be followed by a dash and another letter. That letter refers to the needle type, such as 130/705H-J for Jeans or 130/705H-E for Embroidery.



SIZE

- The needle shaft size is denoted by a set of two numbers, such as 80/12, on the package. The first number is the European metric number, and the second number is its American equivalent. The larger the number, the larger the needle shaft. Needle sizes range from 60/8 to 120/19. The needle size is also stamped on the rounded side of the shank, along with the needle brand. Use a large magnifying glass to view the size.
- Choose the needle size according to the project fabric. Heavier fabric requires a larger needle in order to penetrate the heavy fibers. Lightweight fabric requires a smaller needle to avoid leaving large holes in the fabric. The most commonly used sizes are 75/11 or 80/12 for general sewing.
- Also consider the thread type and size when choosing a needle size. Smaller needles have smaller eyes and are suitable for lightweight thread. Similarly, larger needles have larger eyes and are suitable for heavier, thicker thread.



NEEDLE TIP

- There are a variety of needle tip options appropriate for different fabrics. The three most common types are sharp, ballpoint and universal.
- Sharps have the sharpest point and are used when stitching fabric that's difficult to penetrate. Ballpoint needles have a slightly rounded tip. Use this needle type when stitching knits, as the point nestles between the fabric yarns instead of cutting them and causing a hole in the fabric. Universal needles are a cross between the two. These all-purpose needles can be used on a variety of fabrics, including woven fabrics and some knits.

TYPE

- Different needle types are manufactured to accommodate

different thread, fabric or for different applications. The groove and the eye are altered depending on the intended use. There are special needle types for many different kinds of sewing and thread.

- The long needle groove cradles and protects the thread as it travels down to the needle eye. The groove must be large and deep enough to accommodate the chosen thread, or thread breakage may occur.
- The needle eye must also be large enough to accommodate the thread. The shape may be elongated or enlarged depending on the specific use and thread it's designed for. Reference your machine manual for specific needle suggestions.



Download the free Schmetz
Needles iPhone app to help
select the right needle
for your project!

EMBROIDERY NEEDLES

- Always use a high-quality needle. This is especially important for machine embroidery because of the high speed of the machine.
- Use needles designed specifically for machine embroidery. Embroidery needles have a slightly rounded point and a larger eye to accommodate the thread as it moves rapidly back and forth through the eye. This helps prevent thread shredding and breakage.
- Embroidery needles are available in sizes ranging from 65/9 to 90/14. As with sewing, use a smaller needle for lightweight fabrics and a larger needle for heavier fabrics. The most commonly used sizes are 80/12 and 75/11.
- Purchase ballpoint embroidery needles when embroidering knit fabrics. The rounded tip slides between the knit yarns instead of cutting them as a universal embroidery needle could. This is especially important when embroidering on a lower-quality knit fabric. You might not notice the difference during embroidery, but when the garment is washed and worn, small holes or runs may appear around the design perimeter.
- Some embroidery needles, such as Organ Titanium Coated Embroidery Needles, have a special coating that helps keep the needle tips intact. They're more expensive than a standard embroidery needle, but last considerably longer. These needles work well when embroidering with adhesive-backed stabilizers, as the coating prevents the adhesive from adhering to the needle. However, continue to check periodically (at least during each thread change) to see if a ball of adhesive has formed on the needle blade/shaft. Clean the adhesive from the needle using a cotton swab slightly moistened with alcohol or water.

CHANGE IS GOOD

Consider the following guidelines when deciding how often to change a needle.

- In general, change the needle for every four to six hours of embroidery time. Change needles more often if embroidering heavyweight fabrics.
- Change the needle any time the design appear less than desirable.
- Change the needle before embroidering on lightweight or sheer fabric. A burred needle could damage the delicate fabric.
- If you experience thread breakage or fraying, first try rethreading the needle. If the thread breaks again, change the needle.
- If thread loops appear on the fabric right side, change the needle.
- Change the needle immediately if you hear any unusual or popping sounds.

SOURCES

Klassé carries sewing machine needles: klasse.com.

Organ Needle Co. carries sewing machine needles: organ-needles.com/English.

Schmetz provided the jeans, jersey, embroidery & metallic needles: schmetz.com.

TRAVEL TOOTHBRUSH ROLL

by Lisa Archer



Create a cute and quick ITH case to take a toothbrush, dental floss and toothpaste on the go.

FABRIC

Choosing the right fabric for embroidery projects is one of the most enjoyable parts of the process, and in-the-hoop projects are no exception. In addition to all of the beautiful prints available at the fabric store, there are many different fabric types to choose from, such as laminated cotton.

Laminated cotton is cotton fabric that's been treated with a protective coating on the right side, making it water resistant and easy to wipe clean. The ease of cleaning makes laminated cotton great for cosmetic bags, burp cloths and travel bags that tend to get wet or need fre-

quent cleaning. It's soft and supple, doesn't fray when cut and lends itself beautifully to many sewing applications. Many fabric companies offer a variety of their prints on laminated cotton.



Download the in-the-hoop Toothbrush Roll design free from cmemag.com/freebies until April 30, 2015. The design will be available for purchase at picklepiedesigns.com after the expiration date.

TOOTHBRUSH ROLL

With pockets for a travel toothbrush, travel-sized toothpaste and dental floss, this project conveniently rolls up to tuck in your purse or suitcase.

materials

5" x 7" or larger embroidery hoop

Heavyweight cut-away stabilizer

Two 7" x 9" rectangles, one 9" square and one 5" x 9" rectangle of laminated cotton

24" length of $\frac{5}{8}$ "- or $\frac{7}{8}$ "-wide grosgrain ribbon

Seam sealant



EMBROIDER

- Download the toothbrush roll embroidery design from cmemag.com/freebies. Load the design into the machine.
- Hoop a piece of cut-away stabilizer.
- Center one 7" x 9" rectangle over the hooped stabilizer. Tape the edges to the stabilizer.

- Embroider the tacking stitches to secure the fabric to the stabilizer (A).
- Embroider the pocket-fabric placement line.
- Fold the 9" square in half with wrong sides together. Place the fold directly over the placement line. Tape the fabric edges in place (B).


- Embroider the individual pocket lines (C).
- Embroider the ribbon placement line. Fold the ribbon in half width-wise, and then place it over the placement line, extending the fold 1" beyond the seam and extending the ribbon across the fabric. Tape each end beyond the design perimeter. Embroider the tacking stitches to secure the ribbon.

LAMINATED LESSONS

Embroidering in-the-hoop designs using laminated cotton requires a few considerations. Follow these tips for stitching success.

- Pin only within the seam allowances, as pins leave permanent holes in laminated fabric. Or instead of pinning, use seam tape, clothespins or binder clips.
- Choose simple, open designs, rather than dense designs and monograms, to minimize the number of needle penetrations.
- When pressing, always use a press cloth over the laminated cotton to protect the iron.
- Use a size 80/12 microfiber sharp needle to easily pierce the coated fabric.
- When sewing or top-stitching laminated cotton, place a piece of tape on the presser foot underside to prevent the presser foot from sticking to the laminate.



- Embroider the flap decorative placement line (D).
- With wrong sides together, fold the 5"x9" rectangle in half lengthwise. Place the fold over the flap placement line. Tape the fabric edges in place (E).
- Center the remaining fabric rectangle right side down over the design. Tape the edges in place. Embroider the final outline stitches (F).
- Remove the hoop from the machine and the project from the hoop. Trim the excess fabric 1/4" beyond the design perimeter. Clip the corners.
- Turn the roll right side out through the side opening, and then poke out the corners.
- Fold the opening seam allowances 1/4" toward the wrong side. Press the toothbrush roll using a press cloth.
- Secure the opening closed using binder clips, clothespins or seam tape. Edgestitch the toothbrush-roll perimeter, closing the opening with the stitches.
- Seal the ribbon ends using seam sealant to prevent fraying. 

DESIGN

Download the Toothbrush Roll design free from cmemag.com/freebies until April 30, 2015. The design will be available for purchase at picklepiedesigns.com after the expiration date.



ON THE *Case*

by Lisa Shaw

Silk is unmatched for its natural beauty, depth and shine. Find out how to successfully embroider silk and create a charming silk tech case.



Download the free butterfly design from cmemag.com/freebies until April 30, 2015. After the expiration date, the design will be available for purchase at sew-bubbles.com.

STRONG SILK

A common misconception about silk is that it requires special handling because it's fragile and best suited for light and delicate dresses or lingerie. However, did you know that parachutes used to be made out of silk? That fact should help prompt us to ditch the descriptor of "fragile" right away. Silk isn't just for special occasions; it's a versatile fiber that lends itself to constructing garments, accessories and home-dec items to enjoy and use.

One clue to the strength of silk is that a standard size 75/11 universal needle will dull quickly when stitching silk seams. A size 70/10 sharp or microfiber needle produces better results because the sharper point is able to penetrate the silk surface more smoothly. The smaller needle size also creates smaller, tidier holes in the fabric. For machine embroidery on silk, a 75/11 embroidery needle works well, but for open embroidery design work, such as the flowers in the featured design, a microfiber needle is a better choice.



When preparing silk fabric for sewing, prewash the silk if you intend to frequently wash the finished project. If it's a rich dyed silk, such as doupioni, set the dye color by using heat or a specialty silk wash. This eliminates extra dye and prevents dye transfer to other garments and fabric.

FABRIC & STABILIZER

- When choosing an embroidery design for silk, consider how the fabric will drape and flow in the finished project. For example, a pillow cover doesn't hang and drape, so a design of any complexity works well.
- For projects that require the fabric to drape, choose simple designs with open areas, running stitches and little or no satin stitching. Satin stitching creates the most shine, but also pulls and stresses the fabric. With open-work designs, the stitches form and mold to the shape of the fabric, allowing it to drape and flow. Use these designs for skirts, dresses, shirts, scarves and curtains.
- Doupioni, shantung and 30mm charmeuse can support heavy-weight or complex designs. When hooping these fabrics for embroidery, use a medium (2.5-ounce) cut-away stabilizer in combination with light spray adhesive. If you prefer not to use cut-away stabilizer but still want to embroider a complex design, consider adding fusible tricot mesh interfacing to the fabric wrong side to add stability (see "Sources"). Hoop a piece of lightweight tear-away stabilizer with the interfaced fabric to add stability with less bulk.
- If the project allows, use batting as the stabilizer for embroidery on heavier silk. Batting helps the stitches create beautiful texture and dimension. Use a silk bonded batting blended with 10% polyester (see "Sources"). The polyester content prevents the batting fibers from bearding. Mawata, 100%

silk batting isn't recommended for machine embroidery.

- For lightweight silks, such as chiffon, 19mm charmeuse and habotai, use open, airy designs with a low stitch count.
- To stabilize lightweight or slippery silk for embroidery, treat the fabric with liquid water-soluble fabric stabilizer (see "Sources"). This eliminates the need for any additional stabilization, as long as the embroidery design isn't too stitch intensive. This liquid stabilizer also doesn't cause any interaction if the silk is dyed after embroidery. Follow the liquid stabilizer manu-

tip

The unit of measurement for the surface density of silk is the momme (mm).

The weight in mommes equals the weight in pounds of a 45" x 100 yard piece of silk. The higher the mommes, the heavier and denser the fabric is.

facturer's instructions to treat the fabric. When drying the fabric, handle it carefully and keep it on-grain as much as possible. Don't hang the fabric by its corners, as the silk will stretch and distort off-grain as it dries. Once dry, carefully press the fabric, which will have a paper-like feel.

Don't use steam when pressing, as the moisture causes the stabilizer to stick to the iron and distort the fabric.

- When using water-soluble stabilizer, thoroughly rinse the finished project to remove all the residue, especially on more intricate designs. On more open designs, turn the stitched design over while still in the hoop, and run a damp sponge over the bobbin stitching. Unhoop the fabric, and then rinse away as much stabilizer as possible. Avoid using adhesive water-soluble stabilizer with silk, as it's difficult to remove from the fabric. If you must use it for a project, rinse away the adhesive very gently to avoid distorting the fabric weave.
- Paper-release tear-away stabilizer is easy to remove if the design includes a running stitch that perforates it multiple times. However, water-soluble stabilizer is generally preferable as it's easier to remove without distorting or tearing the fabric. Be careful when using tear-away stabilizer with spray adhesive, as the adhesive may stain the silk or react with the fabric finish. Test the adhesive and tear-away stabilizer on a silk scrap before using on a silk project.

THREAD

- As with any embroidery project, choose the thread type that works best for the fabric weight

and texture, chosen project and design. Many embroidery thread types are compatible with silk fabric, including silk, cotton and metallic thread. It's not imperative to use silk embroidery thread on silk fabric unless you want the finished project to be 100% silk. For example, for a soft, lightweight and beautiful embroidered 100% silk charmeuse baby quilt, use both silk batting and silk embroidery thread. When mixing fibers, such as cotton thread on silk fabric, keep in mind that different fibers wear, change and respond to washing at a different rate.

- When using silk thread, select a high-quality variety, such as Tire (see "Sources"). Tire silk thread has higher sheen and strength than quilter's silk thread, which is strong enough to use for construction but has less luster. Many thread brands carry Tire silk thread in both 50- and 100-wt. varieties. Standard embroidery thread is 40-wt., so the Tire thread is thinner and lighter. A delicate running stitch design created with 100-wt. silk thread appears to float above the fabric canvas. Use matching silk thread in both the needle and bobbin, especially on projects where the right and wrong side will be visible, such as a lightweight scarf. For simple embroidery designs where the wrong side won't be visible, it's permissible to use a prewound bobbin in combination with silk thread in the needle.

materials •

The featured case is sized to fit a device measuring approximately 5½" x 8". Follow the instructions under "Prepare" to adjust the dimensions for a different sized device.

2 coordinating 8½" x 17" silk doupioni rectangles (main & lining)

8" x 16½" rectangle of silk-blend batting (See "Sources.")

5" square each of silk charmeuse & fusible web (appliqué)

Thread: 100-wt. silk embroidery & construction (See "Sources.")

Stabilizer: liquid fabric & lightweight paper-backed tear-away (See "Sources.")

2 elastic hair ties or 3"-long lengths of ¼"-wide grosgrain ribbon

Two ½" -diameter buttons

Mini iron

Press cloth

Removable fabric marker

Hand sewing needle

Open-work & appliqué embroidery design (approximately 4" x 6"; see "Design")

Die-cutting machine (optional)

Starch alternative pressing spray (optional; see "Sources")



Tech CASE

Create a simple and elegant embroidered silk case to protect your tablet or e-reader.

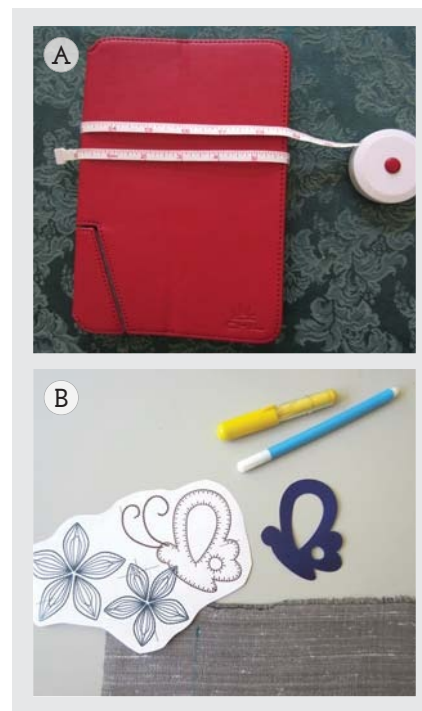
PREPARE

- The tech case rectangle dimensions are designed for an iPad mini or device of a similar size.

To customize the dimensions for a different size, measure vertically around the entire device. Add 1" to account for ease, and then divide the measurement by two to determine the width measurement. To determine the length measurement, which incorporates the case sleeve and flap, measure around the device horizontally, including one extra width to account for the case flap (A). Add a ¼" seam allowance.

- Download the butterfly design from cmemag.com/freebies.
- Fuse the fusible web square to the charmeuse wrong side following the manufacturer's instructions. Treat the silk doupioni and charmeuse pieces with liquid stabilizer, diluting the stabilizer solution by 50% with water and following the manufacturer's instructions.

- From the charmeuse, cut out the butterfly appliqué (B). The butterfly has inner negative spaces, so it's easier to precut it than to try to trim it in the hoop after embroidery. If you have a die-cutting





machine, load the appliqué cutting file onto the machine, and then follow the manufacturer's instructions to cut out the butterfly. Or print out the cutting template, and then trace it in reverse onto the charmeuse wrong side. Carefully cut out the butterfly shape.

- Mark the embroidery design placement on the main-rectangle right side in the flap area, which is the lower third of the rectangle. Designate one rectangle short edge as the lower edge. Print out the design paper template, and then use it to mark the design center 3" above the rectangle lower edge (C). If you're making a case for a device that's a different size, audition the design on the flap area until satisfied with the placement.
- Center the batting on the main-rectangle wrong side. The batting will both stabilize the embroidery

and provide padding to the case. To help the batting adhere to the fabric without using harsh spray adhesive, lightly spray the batting with starch alternative pressing spray before centering it on the fabric. This provides a small amount of moisture that prevents the layers from shifting.

EMBROIDER

- Hoop a piece of tear-away stabilizer, and then mark the hoop center on the stabilizer (D). With the main rectangle facing up, align the design center with the hoop center; secure the rectangle to the stabilizer using pins or painter's tape. Make sure all pins and tape are clear of the stitching area.
- Load the butterfly design onto the machine. Thread the needle and bobbin with 100-wt. silk thread. Place the hoop onto the machine. Embroider the first step, which is a

basting box that securely attaches the fabric, batting and stabilizer (E).

- Embroider the background flowers and appliqué placement stitches (F). Remove the hoop from the machine, but don't remove the fabric from the hoop. Remove the fusible-web paper backing, and then carefully center the appliqué directly over the placement stitching (G). Using a mini iron and press cloth, fuse the appliqué.
- Re-place the hoop onto the machine, and then finish embroidering the design, securing the appliqué (H).
- Remove the hoop from the machine and the fabric from the hoop. Carefully clip the basting box thread, and then remove the basting. Gently remove all tear-away stabilizer.

CONSTRUCT

- Thread the machine with the desired construction thread in the needle and bobbin. Fold the main-rectangle upper edge $\frac{1}{4}$ " toward the wrong side; press, and then topstitch. Repeat to fold and topstitch the lining rectangle upper edge.
- Align the main and inner rectangles with wrong sides together; pin along the upper edge. Place the rectangles on a flat work surface with the main rectangle facing up. Measure 6" from the topstitched edges; pin mark through all layers.
- Fold the upper fabric layer upward along the pin marks.
- Flip over the fabric layers. Fold the lower $\frac{2}{3}$ of fabric upward along the pin marks (I).
- Pin the sides and upper raw edges. Slide the device into the pocket to ensure it fits snugly.
- Knot each hair tie (J). If using ribbon for the button loops, fold each length in half, ensuring the ribbon isn't twisted. Sandwich the loop ends between the short raw edges 2" from each corner (K). If using ribbon, align the raw ends with the fabric raw edges.
- Stitch the sides and short edge using a $\frac{1}{4}$ " seam allowance, or adjust the seam allowance as needed to fit the device.
- Clip the corners, and then turn the case right side out by unpinning and reaching through the flap opening. Poke out the corners (L).
- Turn the pocket right side out so it lies underneath the flap when closed. Slipstitch the flap opening closed (M).
- Fold the case closed; press. Mark the button locations on the pocket lower edge according to each loop placement. Hand stitch each button.

- Remove any remaining fabric marker and/or liquid stabilizer. **\$**

DESIGN

Download the free butterfly design from cmemag.com/freebies until April 30, 2015. After the expiration date, the design will be available for purchase at sew-bubbles.com.

RESOURCE

Learn more about 100% silk mawata batting at wormspit.com/mawatas.htm.

SOURCES

Bosal carries woven fusible interfacing #332: bosalonline.com.

Hobbs carries Tuscan silk-blend batting: hobbsbatting.com.

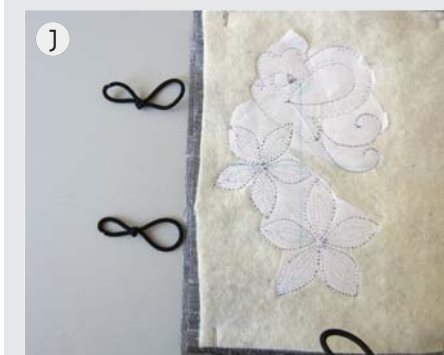
Mary Ellen Products carries Best Press starch alternative pressing spray: maryellenproducts.com.

Palmer/Pletsch carries Perfect Sew liquid stabilizer: palmerpletsch.com.

Pellon carries Stitch-N-Tear tear-away stabilizer: pellonideas.com.

RNK Distributing carries Floriani Dream Weave interfacing: rnkdistributing.com.

Superior Threads carries silk Tire, Kimono and Tiara thread, including 100-wt. dark blue Kimono thread: superiorthreads.com.



tip

Use the background flowers in the featured design to embellish the case lining for an extra pretty touch.

DISH *Dryer*

by Stacy Schlyer

If you're tired of drying dishes, pots, and pans on a towel every night, there's a better solution: a dish drying mat. Not only is an embellished mat a prettier way to display cookware, but it's also more absorbent and prevents water from leaking all over the countertop.



materials •

Materials listed are enough to make up to a jumbo-size dish drying mat. See "Prepare" to determine the desired size and adjust yardage as needed.

1 yard of terry cloth or one bath or beach towel

1¼ yards of Zorb Super Absorbent Cloth (such as Wazoodle; see "Sources")

⅓ yard of fabric

Rotary cutting system

Hand sewing needle

Stabilizer: cut-away & water-soluble

Thread: all-purpose & coordinating embroidery

Water-soluble fabric marker

Temporary spray adhesive

Round plate or lid


Dish-themed embroidery design



WHAT IS ZORB?

Zorb Super Absorbent Cloth is easy to work with and, just as the name implies, super absorbent. It's mostly used to make diapers, replacing numerous layers of flannel that were historically used for the same purpose. Zorb traps moisture and doesn't shrink or stretch out of shape when washed in hot water. It also dries quickly, making it a great choice for a dish drying mat. Here are some tips for working with this revolutionary material.

- Zorb II, a newer generation of absorbent fabric, is also available, but requires a bit more care when washing and sewing. For the featured project, the original Zorb was used.
- Since Zorb doesn't shrink, it's not necessary to prewash it. However, if laundering before sewing, zigzag- or serge-finish the cut edges.
- Wash Zorb in hot water without fabric softeners, stain guards or chlorine bleach. Dry the material in up to medium heat.
- Zorb is designed as an interlining. Consequently, it should be sandwiched between two fabrics to prevent pilling.
- Although quilting isn't necessary, it's a good idea to sew Zorb to either the upper or lower fabric layer during construction. This prevents bunching or shifting when laundering.



Make a smaller
mat for stemware
and cutlery

TERRY CLOTH TIPS

This project is simple, once you learn how to manage the bulk and work with the different fabric combinations. Here are some terry cloth tips to consider during construction.

- Terry cloth shrinks when washed. Pretreat it by washing in hot water and drying on hot.
- Use a cut-away stabilizer when embroidering terry cloth. This prevents the design from distorting as well as supports the fabric during washing so the finished design doesn't pucker or ripple.
- Terry cloth is textured, so use a topper, such as a water-soluble stabilizer, vinyl or tulle, to prevent the threads from becoming lost or buried in the fabric pile.
- For a flawless stitchout, hoop all layers (stabilizer, terry cloth and topper) together. If the hoop moves on the embroidery machine table, place a non-slip surface, such as rubberized shelf liner, under the hoop to stabilize it.

PREPARE

Determine the size of the drying mat that best suits your needs.

tip

If desired, quilt the sandwich layers or add decorative stitching. This prevents the Zorb from bunching when washing.

- 18"x32": This jumbo drying mat covers four square feet of countertop, making the mat the ideal size for large families or use after holiday gatherings.
- 18"x24": This extra-large mat accommodates large pots and pans.
- 16"x18": This medium-size mat fits under most drying racks and is adequate for holding most pots and pans.
- 11"x15": This small mat is sized for stemware. Because Zorb retains its loft when wet, it provides cushion for glasses. If making this size, purchase only a 1/2 yard each of terry cloth and Zorb and 1/4 yard of binding fabric.

CUT

- From the terry cloth, cut two rectangles in the desired size, referring to "Prepare" above for reference.
- From the Zorb, cut one rectangle in the desired size, referring to "Prepare" above for reference.
- From the fabric, cut 3"-wide strips on the bias. With right sides together, piece together the strips

along the short ends to achieve one continuous strip. For the jumbo mat, 3 yards of length is needed. For the extra-large mat, 2 1/2 yards is needed. For the medium-size mat, 2 yards is needed. For the small mat, 1 5/8 yards is needed.

EMBROIDER

- Print a template of the chosen embroidery design. Audition it over the terry cloth rectangle, taking into account the binding seam allowances. When the desired placement is achieved, mark the design center cross marks onto the terry cloth right side using a temporary fabric marker.
- Hoop a rectangle of cut-away stabilizer. Place the terry cloth rectangle right side up over the hoop, centering the design center marks. Secure the terry cloth using temporary spray adhesive.
- Place the hoop onto the machine. Float a rectangle of water-soluble topper over the terry cloth. Use the design perimeter basting function, if applicable, to secure the topper to the terry cloth.

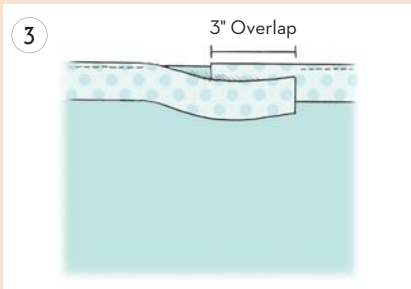
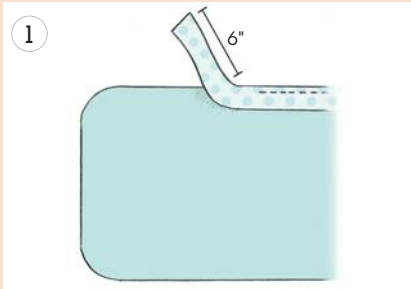


- Embroider the design, clipping jump threads with each thread change.
- Remove the hoop from the machine and the stabilizer from the hoop. Remove the basting stitches, if applicable. Carefully cut away the excess stabilizer beyond the design perimeter. Tear away the excess topper, and then rinse or spray with water to remove the remainder; let dry.

CONSTRUCT

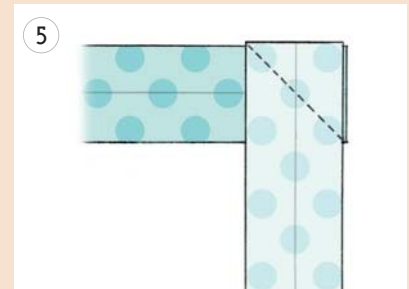
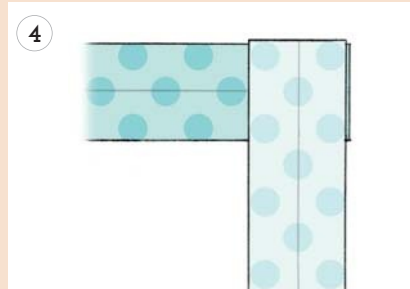
- Place the embroidered terry cloth rectangle wrong side up on a flat work surface. Center the Zorb over the terry cloth, and then place the remaining terry cloth rectangle right side up over the Zorb. Baste the sandwich perimeter, or use temporary spray adhesive to secure each layer.

CONTINUOUS BINDING



Create a binding that appears continuous with a few tips.

- At the binding beginning, leave a 6" tail before sewing (1). End the stitching 6" before reaching the binding beginning (2).
- Overlap the binding ends by 3" and trim the excess (3).
- Unfold the binding and place two ends with right sides together, perpendicular to each other (4).
- Stitch diagonally from the upper left corner to the lower right corner (5). Trim the seam; press open.
- Continue stitching the remaining binding.
- Fold the binding toward the drying mat wrong side, covering the seam allowance with the binding edge. Hand stitch the binding fold to the mat wrong side, or stitch in the ditch of the seam to secure.



- Using a water-soluble marker and a curved object, such as a plate or lid, round each sandwich corner. Trim away the corners, following the marked lines.
- With wrong sides together, fold the binding strip in half lengthwise; press.
- Using a 1/4" seam allowance, stitch the binding to the sandwich perim-

eter from the right side, aligning the raw edges. Follow the instructions in "Continuous Binding" above to achieve a professional looking bound edge. **\$**

DESIGNS

Medium-size mat: Embroidery Library, Let's Dish Stack; emblibrary.com

Small mat: Urban Threads, Kitchen Stitchin' You Wash I'll Dry; urbanthreads.com

SOURCE

Wazoodle, Amazon, Etsy and eBay carry Zorb Super Absorbent Cloth: wazoodle.com, amazon.com, wahmsupply.com, etsy.com, ebay.com.

AcuDesign

JANOME
WHAT'S NEXT



Embroidery App

Embroidery At Your Fingertips

Works with any
embroidery machine

1,000 Pre Loaded
Designs

Import Designs
Import saved, edited or
downloaded designs.

Resize Designs

Resize designs proportionally with
automatic stitch density adjustment.



Purchase, edit, import and
export designs all from your
iOS mobile device.



acudesign.janome.com

Flower BED

by Kim Hanson

Dress up a single bed with a springtime bed runner adorned with whimsical embroidered appliqués.





Download the owl design free from cmemag.com until April 30, 2015. The design will be available for purchase at designsbyjuju.com after the expiration date.



materials •

All fabrics are 100% cotton. Materials listed are enough to create one 30"x61½" bed runner.

1 yard each of pink (A), light green (B) & white solid fabric (C; see "Sources")

½ yard each of white print (D) & pink print fabric (E; see "Sources")

½ yard of white & pink print fabric (F; see "Sources")

Fat quarter of pink & green print fabric (G; see "Sources")

Fat eighth of coordinating green & pink print fabric (H; see "Sources")

Fat quarter of green print fabric (I; see "Sources")

¼ yard of blue print fabric (J; see "Sources")

2 yards of green print fabric (K; backing, see "Sources")

35"x65" rectangle of quilt batting

3 yards of 12"-wide tear-away stabilizer

1 yard of fusible web

Thread: all-purpose, bobbin & coordinating machine embroidery (See "Sources.")

Rotary cutting system

Hand sewing needle

Temporary spray adhesive

Spray starch

Appliqué scissors

Six 1½"-diameter & six 1"-diameter decorative buttons (optional; see "Sources")

2 pink crocheted flower embellishments (optional; see "Sources")

Three coordinating bird embroidery designs (5"x7")

CUT

- From fabric A and stabilizer, cut three 10"x14" rectangles for the embroidered blocks, two 2"x42" strips for the three-strip blocks and scraps as needed for the appliqués.
- From fabric B and stabilizer, cut two 10"x14" rectangles for the embroidered blocks and six 2½"x the fabric width strips for the dividing borders and binding. Cut scraps as needed for the appliqués.
- From fabric C and stabilizer, cut one 10"x15" rectangle for the embroidered block, one 4½"x15" rectangle for the leaf appliqué block, two 4½"x19 ¼" rectangles for the flower appliqué blocks, two 2"x42" strips for Sections-1 and -3 side borders and two 2½"x42" strips for the upper and lower borders.
- From fabric D, cut four 4½"x42" strips for the runner upper and lower borders.
- From fabric E, cut two 4½"x42" strips for the runner side borders and two 2"x42" strips for the three-strip blocks
- From fabric F, cut two 3¾"x7¼" rectangles for the Section-2 side borders, two 2"x42" strips for the Sections-1 and -3 borders, and scraps as needed for the appliqués.
- From fabric G, cut two 4½"x9" rectangles for the Sections-1 and -3 lower borders and one 4½"x14¼" rectangle for Section 2.
- From fabric H, cut two 4½"x9" rectangles for the Sections-1 and -3 upper borders.
- From fabric I, cut two 2"x42" strips for Sections 1 and 3. Cut scraps as needed for the appliqués.
- From fabric J, cut two 2"x42" strips for the three-strip blocks and two 2½" squares for the dividing borders.
- From fabric K, cut one 35"x65" rectangle.

EMBROIDER

- Download the owl design at cmemag.com/freebies; load the design onto the embroidery machine. Download two coordinating bird embroidery designs.
- Thread the machine needle with embroidery thread and the bobbin with bobbin thread. Load the designs into the machine. Select one bird design.
- Hoop one 10"x14" fabric-A rectangle with a corresponding piece of stabilizer, centering the fabric in the hoop.
- Place the hoop onto the machine and embroider the first design outline. Remove the hoop from the machine (A). Cut a fabric



scrap slightly larger than the outline stitches. Refer to the photo on page 36 for appliqué fabric inspiration.

- Spray the fabric-scrap right side with spray starch; press. Spray the wrong side with temporary spray adhesive. Center and finger-press the scrap over the outline stitching.
- Re-place the hoop onto the machine and embroider the tacking stitches. Remove the hoop from the machine and trim the appliqué fabric just beyond the design perimeter (B). Re-place the hoop onto the machine and embroider the remaining design, repeating the appliqué steps. Remove the hoop from the machine and the fabric from the hoop. Trim the appliquéd block to $6\frac{3}{4}" \times 7\frac{1}{2}"$, centering the design.
- Mirror-image the design. Repeat the previous appliqué steps to embroider another fabric-A rectangle.
- Repeat to embroider the fabric-B rectangles with one original design and one mirror-imaged design.
- Load another coordinating bird appliqué design onto the machine. Repeat the previous steps to embroider the design onto the remaining fabric-A rectangle. Trim the appliquéd block to $7\frac{1}{2}" \times 8\frac{1}{4}"$, centering the design.
- Hoop the large fabric-C rectangle with a piece of stabilizer, centering the fabric in the hoop. Select the owl design. Embroider the design, using appliqué scraps ac-

tip

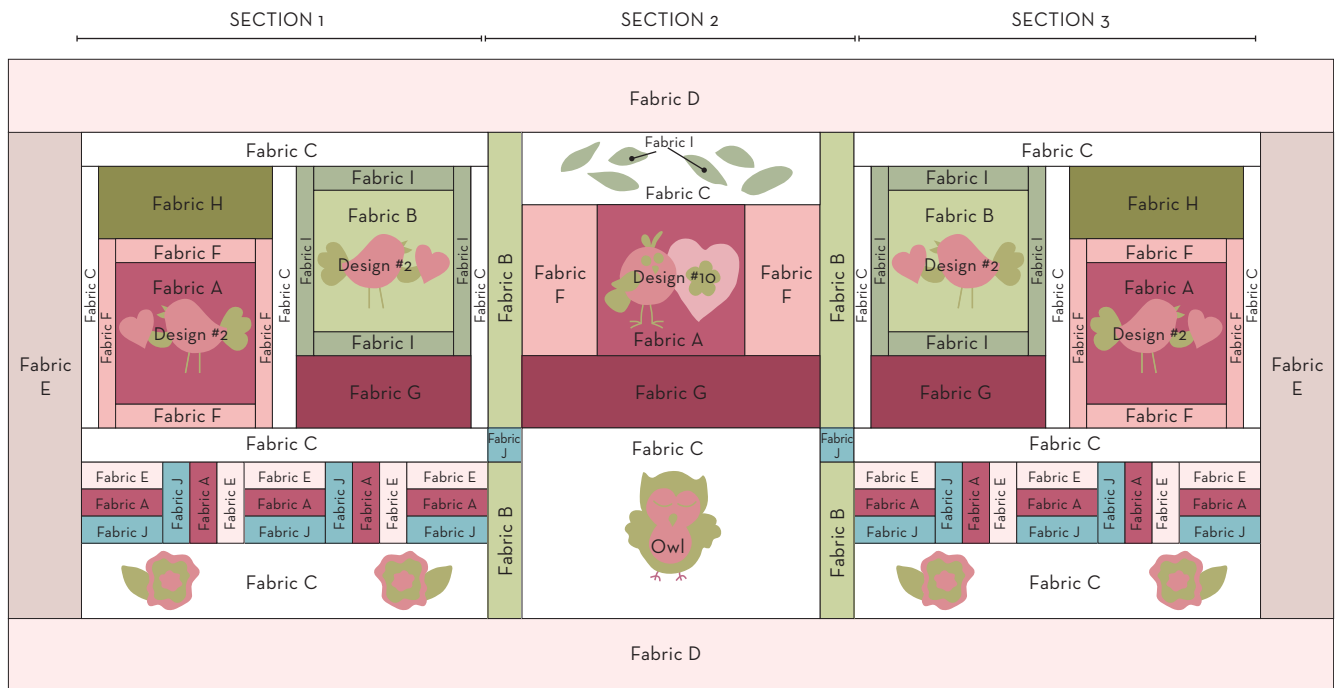
Temporary adhesive often leaves residue on the needle. Clean the machine needle if a ball of adhesive appears or if the thread breaks.

According to the photo on page 36, or as desired. Once the embroidery is complete, trim the block to measure $9\frac{3}{4}" \times 14\frac{1}{2}"$, centering the design.

CONSTRUCT

Stitch with right sides together using $\frac{3}{8}"$ seam allowances.

- After stitching each block seam, press the seam allowances away from center and trim the block edges to match.
- Referring to the diagram above, construct Section 2. Stitch the fabric-F side panels to the large fabric-A appliquéd block. Stitch the upper and lower borders. Stitch the owl embroidered-block upper edge to the pieced-section lower edge.
- From one fabric-B strip, cut two $14\frac{1}{4}"$ lengths and two 8" lengths. Stitch one long-strip short end to one fabric-J square. Stitch one short-strip short end to the opposite fabric-J square edge to form a pieced side border. Repeat to construct another side border. Stitch one pieced strip to each Section-2 side edge.
- Construct Section 3. For the three-strip blocks, stitch one 2"x42" fabric-A strip long edge to one corresponding fabric-E strip. Stitch



one fabric-J strip to the opposite fabric-A strip long edge. Repeat to stitch the remaining fabric-A, -E and -J strips. Cut five 4½" blocks from each strip.

- Arrange five blocks in a row, alternating the strips between horizontal and vertical. Stitch the blocks together. Stitch one 4½"x19¼" fabric-C rectangle to the pieced-panel lower edge. Stitch one 2½" fabric-C strip to the pieced-panel upper edge; trim the strip away at the block end (C).
- Stitch fabric-F and fabric-I upper and lower borders to the embroidered blocks. Repeat to attach side borders to each embroidered block. Stitch one fabric-H upper border to the outer embroidered block and one fabric-G lower border to the remaining block according to the diagram.

tip

When working with white fabric, trim all loose threads during embroidery to prevent colored threads from showing from the right side.

- Stitch one 2" fabric-C border to the outer embroidered-block right edge; trim the excess strip from the block end. Stitch the opposite border long edge to the remaining embroidered block left edge (D). Stitch the fabric-C strip to each pieced-block outer edge. Stitch the 2½" fabric-C strip to the pieced-block upper edge. Stitch the embroidered-panel lower edge to the three-strip block upper edge (E).
- Repeat to construct Section 1.
- Stitch Sections 1 and 3 to Section 2. Stitch the fabric-E side borders to the remaining Section-1 and -3



edges, trimming the excess strip at the block edges. Stitch fabric-D upper and lower borders to the bed runner; press.



APPLIQUÉ

- Download the flower and leaf templates from cmemag.com. Using a pencil, trace the large flower template onto the fusible web paper backing; cut out. Fuse the shape to a small fabric-A scrap wrong side, following the manufacturer's instructions. Cut out the flower, remove the paper backing, and then fuse onto the Section-1 lower strip according to the photo above. Repeat to cut and fuse three more flower appliqués. Repeat to trace the small flower template onto four fabric-I scraps. Center one fabric-I flower over each fabric-A flower; fuse to secure.
- Repeat to fuse leaves to the Section 2 upper border and flower appliqués according to the photo above.
- Stitch each flower and leaf appliqué perimeter using a machine appliqué or blanket stitch.

QUILT

- With the right side down on a flat surface, smooth out the backing.

Spray the wrong side lightly with temporary adhesive and layer the quilt batting over the backing wrong side; smooth again. Spray the batting with temporary adhesive and center the bed-runner top right side up over the batting. Safety pin the runner through all layers at even intervals. Quilt as desired. The featured bed runner showcases an outline stitch along each block and a free-motion quilting stitch.

- Trim the bed runner perimeter, leaving the batting and backing $\frac{1}{4}$ " larger on all sides than the top.

FINISH

- With right sides together, stitch five $2\frac{1}{2}$ " binding strips along the short edges to form one continuous strip. Join each strip using a diagonal 45°-angle seam to reduce bulk; press open. Trim one binding strip end at a 45° angle; fold $\frac{1}{2}$ " toward the wrong side, and then press.
- Fold the binding strip in half lengthwise with wrong sides together; press. Beginning along

the lower-edge center, align the binding strip and bed-runner raw edges with right sides together. Beginning 1" from the binding beginning, stitch using a $\frac{1}{2}$ " seam allowance. Stitch to within $\frac{3}{8}$ " from the first corner, backstitch twice, and then remove the bed runner from the machine. Fold the binding strip up at a 45° angle, and then back down to align with the adjacent raw edge. Repeat to miter each corner as you reach them. Tuck the binding end into the diagonal seam at the binding beginning and smooth the ends together; finish stitching.

- Fold the binding over the raw edges toward the bed runner wrong side; pin, and then slipstitch the fold to the runner wrong side, mitering each corner.
- Hand stitch buttons and crocheted flowers onto the bed runner according to the photo above, if desired. **\$**

DESIGNS

Bird Appliqués: Designs by Juju, ZDBJJ578
Love Birds, #2 and #10; designsbyjuju.com

SOURCES

Brother provided the satin embroidery thread, all-purpose thread and bobbin thread: brother-usa.com.

Riley Blake provided the buttons, crocheted flowers and Bohemian Festival fabric collection: rileyblakedesigns.com.



“Embroidery
makes me
unique!”

There is nothing like the one-of-a-kind embroideries built-in a HUSQVARNA VIKING® machine just waiting to be unleashed. From decorative motifs to delicate lace, now is the time to spice up your style with the latest and greatest from HUSQVARNA VIKING®!



NEW

Designer Ruby Royale™

- Industry-first, patent-pending Dimensional Stitches for exceptional decorative results
- The Master of Metallic Stitches: Patented deLuxe™ Stitch System
- Interchangeable Dual Feed
- Ultimate Interactive Screen - touch screen with radiant colors
- **EXCLUSIVE SENSOR SYSTEM™** Technology



NEW

Designer Topaz™ 40

- Color Touch Screen
- **EXCLUSIVE SENSOR SYSTEM™** Technology for perfect even feed
- Large Embroidery Area & Sewing Surface
- Embroidery Design Editing and Save
- Basic Design Positioning

Complete Embroidery Freedom



The 6D™ Embroidery Software will inspire you to design beautiful, personalized embroideries. Create, edit and combine your embroideries with an unlimited number of designs and lettering options. Also available for MAC®-users is the TruEmbroidery™3 Software.

NEW

Check out our
top innovations!

4 Videos at husqvarnaviking.com/top-features



Visit our website to
learn more!



To find a dealer near you, call 1-800-358-0001 or visit www.husqvarnaviking.com/us



WRIST *Wrap*

by Pattie Otto

Zippers aren't just for garments anymore. Combine decorative zippers and machine embroidery to create clever bracelets that add pizzazz to any outfit.



Download one featured design from cmemag.com/freebies until April 30, 2015. The design will be available for purchase at greatcopy.com after the expiration date.

materials •

Separating zipper (at least 9"-long), standard zipper (at least 7"- or 9"-long for adult large) or decorative zipper chain (See "Sources.")

Thread: contrasting or matching 40-wt. rayon or polyester embroidery & matching bobbin

Paper-backed adhesive water-soluble stabilizer

Scraps of faux suede or other non-ravel fabric

Long prong snaps & snap setter (size 14; see "Sources")

Temporary spray adhesive

Seam sealant

Pliers

Staple remover

Hot-fix crystals or embellishments (optional; see "Sources")

Embroidery design (See "Designs.")

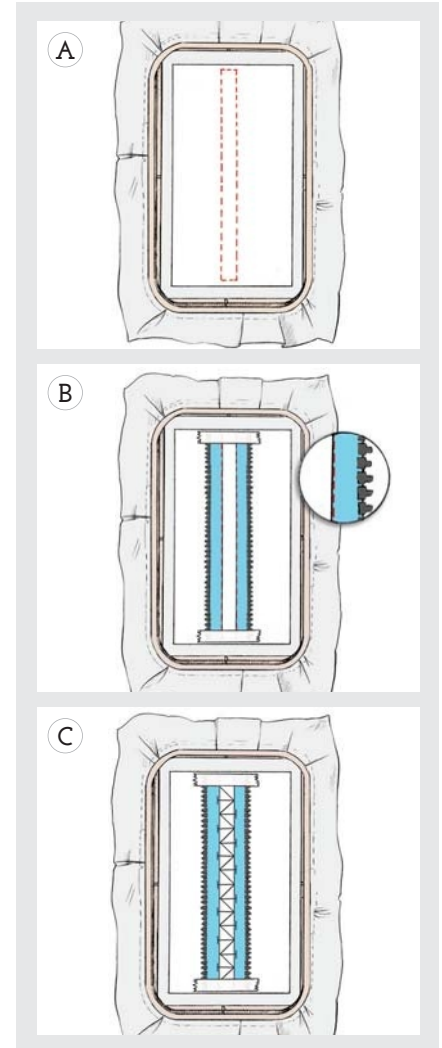
PREPARE

- If using a separating zipper, separate the zipper into two parts. Remove the zipper pull or leave it in place, if desired.
- If using a non-separating zipper, follow the directions in "Zipper Anatomy" on page 41 for removing the lower stop. For easier handling, cut long zippers into 10" pieces.
- If using zipper chain, cut a piece approximately 10" long and separate the tapes.
- Hoop a piece of stabilizer with the paper side up. Score inside the hoop perimeter using a pin, and then remove the paper backing.

EMBROIDER

- Download the bracelet design from cmemag.com/freebies. Load the design into the embroidery machine.
- Thread the needle and bobbin with thread that matches the zipper tape or chain. If your machine doesn't have an automatic thread cutter, bring the bobbin thread to the stabilizer right side to prevent the thread from bunching up under the embroidery.





- To pull up the bobbin thread, hold the needle thread firmly. Stitch the first stitch by turning the hand wheel or briefly pressing Stop/Start button. Gently pull the needle thread to draw the bobbin thread to the right side. Hold both the needle and bobbin thread while you stitch the first dozen stitches of the design. End, and then trim both threads. Repeat whenever you remove the hoop from the machine and for all color changes.
- Embroider the placement stitches onto the stabilizer (A).
- Remove the hoop from the machine but don't remove the stabilizer from the hoop. Place the hoop on a level surface. Place each zipper-tape straight edge over the placement stitches with the teeth facing outward. The tape edges should just cover the placement stitching. Firmly finger-press the zipper to the stabilizer to adhere.
- Place a piece of tape along each short end to prevent curling (B).
- Embroider the tacking stitches, ensuring the zipper tape doesn't shift. Adjust as needed.
- Thread the needle and bobbin with decorative embroidery thread, if different than the previous color.
- Embroider the remaining design (C).

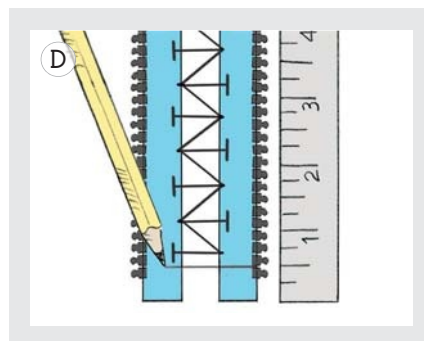
tip

Use a large hoop to embroider two bracelets in one hooping.

CONSTRUCT

- Trim the excess stabilizer just beyond the design perimeter. Remove the placement stitches if desired. Soak the band in warm water, rinsing several times to remove the stabilizer. Roll the band in a towel to remove the excess water, and then dry flat.
- With the design centered, trim each zipper to the desired length according to the chart at right.
- Apply seam sealant to each zipper-tape raw end and allow to dry.
- Draw a line across the tapes $\frac{1}{2}$ " from each short end (D).
- Use pliers to remove the metal teeth from the mark to the cut end. If the teeth are plastic, break them using pliers and remove the remaining plastic pieces from the zipper tape. Don't remove the teeth/coil of coil zippers.
- From faux suede or other non-ravel fabric, cut two pieces measuring $1\frac{1}{2}$ "x the finished band width. Spray each wrong side with temporary spray adhesive. Fold each piece in half, encasing each zipper short end.
- Edgestitch the long open end. Select a zigzag stitch on the ma-

Size	Zipper Length
Kids	6½" to 7"
Adult Small	8"
Adult Medium	8½"
Adult Large	9"



ZIPPER ANATOMY

Zippers are composed of a firm woven strip, called tape, which holds the teeth and stops. The teeth are either plastic, metal or interlocking coil. The pull opens and closes the teeth.

- Zipper chain is zipper tape and teeth that can be purchased by the yard without pulls or stops (1).
- Separating zippers can be opened and the tape separated into two parts (2). The zipper pull can be removed or left in place. To remove the zipper pull, cut or pull off the upper zipper stop.
- For non-separating zippers, cut longer zippers into 10" sections. For shorter zippers



that are exactly or close to the needed bracelet length, remove the lower zipper stop using a staple remover or pliers (3).



- For plastic, non-separating zippers with a fused plastic stop, use pliers to break the stop in order to separate the zipper tapes (4).



tip

Embellish the embroidery design or zipper tape using hot-fix crystals for extra sparkle.



chine, and then stitch along each faux-suede short end (E). If using a coil zipper, select a wide zigzag stitch and stitch each short end with the coil centered under the stitch.

- Following the manufacturer's instructions, apply two female snaps to one faux-suede right side, centered and $\frac{3}{8}$ " from each side. Apply corresponding male snaps to the opposite faux-suede end on the wrong side. [S](#)

DESIGNS

Download the featured design from cmemag.com/freebies until April 30, 2015. The design will be available for purchase at greatcopy.com after the expiration date.

Bracelet designs: Great Copy Patterns, Zipped Wrist Wraps; greatcopy.com

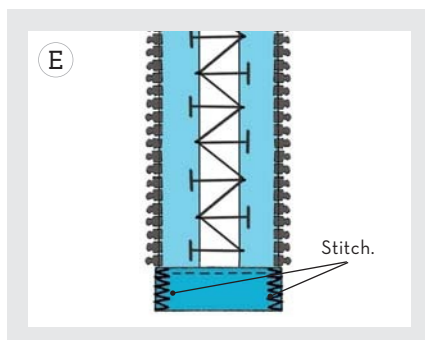
SOURCES

Coats & Clark provided the decorative printed zippers: makeitcoats.com.

Ghee's provided the decorative zippers and zipper chain: (318) 226-1701, ghees.com.

Sue's Sparklers carries Iron-on crystals: (888) 999-0408, suessparklers.com.

The Snap Source provided the long prong snaps: (800) 725-4600, snapsource.com.





BRAVO dealers are selling one of the finest machines in the industry, built by Melco.

BRAVO features include:

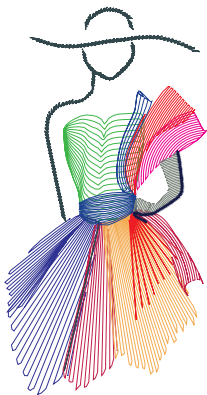
- 16 needles for high production output.
- Easy cap sewing, large 270° sew field.
- Patented Acti-Feed™ thread control system with automatic thread tension adjustment.
- Small cylindrical lower arm enables embroidery on a wide variety of products at high speed.
- Large 16.9" x 16.9" jacket back sewing field.
- Compatible with home and commercial file formats, includes embroidery software, Dakota Quick Click Program and 1,000 embroidery designs.
- Network up to four BRAVOs to create a multi-head system.

New BRAVO Operating System:

- Easy design loading.
- Registration of designs is easy with the precise laser alignment feature.
- Simplified color sequence customization.
- Thread tensions are automatically adjusted by BRAVO OS. This feature reduces thread breaks and simplifies machine operation.

Visit BravoDealer.com

A Product of Artstitch.com



Loes van der Heijden's

ART & STITCH PLUS

Making Digitizing Easier

True Vector based Digitizing program, Full Lettering with 41 digitized Fonts and Monograms included, use TTF, Multiple Angle fills, Fancy Embossing effects, Cross Stitch, Applique, Auto-Stitch Wizard to turn an image into stitches, Magic Cutwork, Magic Hardanger, Lace...

Trial version, tutorial videos:

www.ArtandStitchPlus.com

PLUS... Upgrades are free



SEW it ALL

Watch how simple sewing can be!

Season 9 of *Sew it All* TV is available on PBS stations nationwide.
Watch individual episodes online at craftdaily.com.

Learn all about sewing with leather, get tips for serger success and make quick and easy garments, accessories and home décor. Expert guests, such as Sarai Mitnick and Stephanie Ohnmacht, bring you fun projects and must-know techniques to enhance your sewing.

Contact your local PBS station for air dates and showtimes at pbs.org.
Find featured free patterns, templates and bonus online extras at sewitalltv.com.





PRETTY IN *Paint*

by Kim Harrington

Combine Paintstiks and FSL for a fun and feminine embellishment technique that dresses up a basic jacket.

Islander Sewing
Systems Jacket
Express Pattern

materials •

Denim jacket pattern
(See "Sources.")

Washable denim fabric (amount
according to pattern envelope
plus 1/4 yard for testing)

Interfacing & notions
(according to pattern envelope)

Thread: all-purpose construction,
bobbin, clear monofilament,
rayon embroidery in assorted
colors, decorative
(additional embellishment
& topstitching; optional)

Water-soluble mesh stabilizer
(See "Sources.")

Paintstiks in at least 5 colors
(See "Sources.")

Stencil brushes & brush cleaner

Rubbing plates (see "Sources"),
previously stitched FSL designs
and/or textured found items
(such as screen material, metal
washers, leaves or tree bark)

Long tweezers

Embroidery or painter's tape

Plastic bags or sheet
(to cover work surface)

Paper towels

Open-toe or free motion foot
(optional)

Non-slip mat
(optional; see "Sources")

FSL embroidery designs

tip

Don't use polyester
embroidery thread for the
FSL designs, as it won't
permanently accept the paint.

DIRECT PAINT APPLICATION

- Cover the work surface with plastic and gather the painting supplies and 1/4 yard of test fabric. If applicable, place a non-slip mat on the work surface to secure the rubbing plates and fabric. If you don't have a non-slip mat, use painter's tape to secure the plates to the work surface. Wear old clothing or protect your clothes with a paint smock.

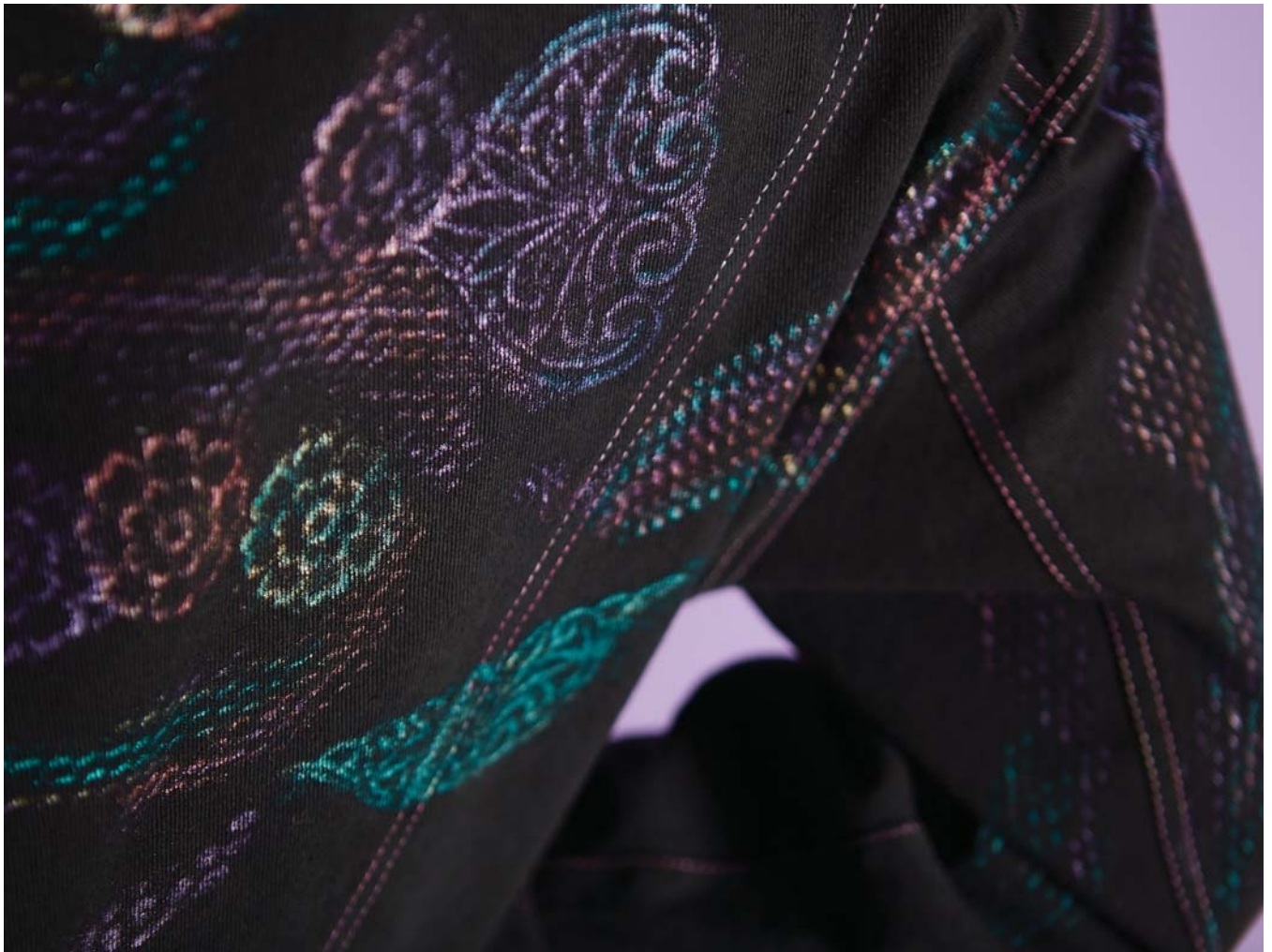
GET STARTED

- Prewash and dry the fabric to remove any chemicals or sizing that prevent the paint from setting.
- The featured jacket includes two techniques for combining Paintstiks and FSL embroidery designs. The Paintstiks were combined with traditional rubbing plates

and found objects for additional texture, and FSL designs were painted and stitched directly to the jacket.

- Before embellishing the final jacket fabric, test the Paintstiks and methods on extra jacket fabric to determine the desired effect.

- Paintstiks form a thin, dry skin at the paint surface, preventing the paint from drying out. In order to paint with them, remove the skin from the surface. Gently rub the stick on a paper towel or fabric scrap until the soft paint is exposed. Repeat to prepare all the Paintstik colors intended for the project. Be careful not to



tip

The recommended Paintstiks and inks are washable. Do not dry clean the finished project, as the paint is not dry-cleanable.

allow small specks of paint to fall onto the carpet or any unwanted areas, as the paint is permanent. If needed, remove small unwanted paint specks using long tweezers or clear tape.

- Denim fabric has a distinct diagonal twill weave, so the paint application direction changes the effect. Using a Paintstik like a crayon, color the test fabric paral-

lel to the woven lines, and then trying coloring against the lines for a different effect.

- To test the direct paint application method, place the rubbing plates, found objects or FSL embroidery designs on the work surface, and then place the test fabric right side up over the rubbing surface. If desired, apply a light layer of temporary spray adhesive to the fabric wrong side to secure it to the rubbing surface. If the rubbing item has an all-over texture, simply color over the entire surface to test the effect. Experiment by using different amounts of pressure while applying the paint. Apply the paint in light layers and

don't allow it to create thick globs on the surface.

- Test the rubbing method using several different rubbing surfaces, including premade FSL designs, noting which surfaces produce the desired effects for the garment (A). Try combining or layering paint colors in one area or coloring



over only partial areas of the FSL designs or rubbing surface. For a highlighting effect, lightly layer a white iridescent Paintstik over a darker Paintstik color.

- Allow the embellishment samples to dry for up to a week. Paint that's been applied more heavily takes longer to dry. Heat-set the paint following the Paintstik manufacturer's instructions. Use paper towels to protect the iron and ironing board from paint residue. Repeat the heat-setting process until no paint comes away from the fabric when pressed.

PAINTED FSL

- Hoop two layers of water-soluble stabilizer. Load the desired FSL designs onto the machine. Plan to include as many designs as possible in one hooping according to the available hoop size **(B)**. Place the hoop onto the machine.
- Using a variety of thread colors, embroider 25 or more small FSL designs to test the painting techniques. Use thread that coordinates with the Paintstik colors, as well as black and white thread.
- Remove the hoop from the machine and the stabilizer from the hoop. Dissolve the stabilizer following the manufacturer's instructions, and then allow the designs to dry.
- Use a stencil brush to pick up paint from a Paintstik. Brush the paint onto a FSL design. Try applying the paint directly to the design for a different effect. Use

the brush to even out or intensify the color. Use a paper towel to remove any paint globs.

- Continue painting the various lace motifs using different colors and application techniques until you have the desired amount to embellish the jacket **(C)**.

tip

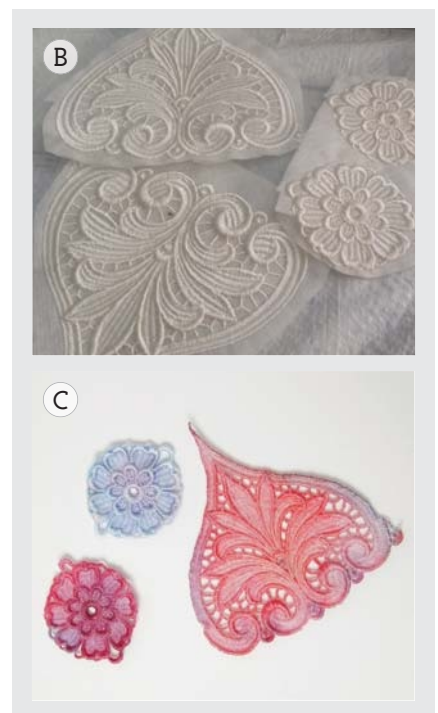
If you're very sensitive to chemicals and odors, wash the painted fabric before constructing the jacket.

CONSTRUCT

- After determining the desired direct application effects and creating the desired painted FSL designs, plan the placement on the jacket. If desired, make a preliminary rough sketch to illustrate the paint and design placement. Make sure to plan the placement before constructing the jacket in case any embellishment is needed before sewing seams.
- For the featured jacket, the design was planned to have the paint and FSL designs appearing in a long diagonal cascade from front to back and over one shoulder. The sleeves were constructed and topstitched before embellishment so that the painting has a continuous look.
- Apply the Paintstiks to the garment fabric in the order necessary to complete the garment, referring

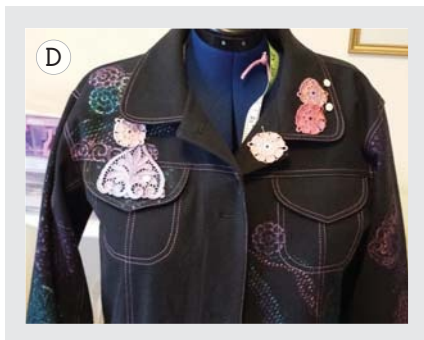
to your sketch as needed. Use the techniques that you liked best during the painting test phase. When applying the Paintstiks over a rubbing surface, one layer of fabric works best. Keep this in mind for any areas that have a double layer of fabric, such as the collar or pocket flap. Embellish the single fabric layer before constructing multi-layered pieces.

- Another option is to paint across the entire fabric surface before cutting out the pattern pieces in order to create a continuous printed effect.
- Allow the paint to dry for up to a week, and then heat-set following the manufacturer's instructions.
- Construct the jacket following the pattern guidesheet.



tip

To use a non-FSL design to stitch onto the jacket, hoop a piece of silk organza with the stabilizer, and then trim away the excess fabric from the design perimeter after embroidery.



- Determine the desired placement for the FSL designs. If applicable, place the jacket on a dress form to get a sense of where the designs fall on the body. Audition several designs in various locations on the jacket; pin (D). If desired, take digital photos to use as a reference during sewing.
- Install a free-motion or open-toe foot onto the machine and lower the feed dogs, if applicable. Or

use a standard foot and small zigzag stitch. Thread the needle with clear monofilament or matching thread. Thread the bobbin with thread that matches the jacket fabric.

- Stitch each motif perimeter to the jacket in the desired locations. Stitch a few tacking stitches at each design center to anchor it to the jacket.

FINISH

- Evaluate the jacket's overall appearance. If desired, touch up designs with additional paint or metallic fabric ink. To apply fabric ink to the designs, use your finger, a paint palette and ink applicators or a paintbrush. Heat-set any additional paint or ink added during this step, making sure not to melt any monofilament thread with the iron. **S**

DESIGNS

FSL Designs: Zundt Lace Quilt Set 3; zundtdesign.com

RESOURCE

Find embellishment ideas, tips and techniques at Shelly Stokes' blog: cedarcanyontextiles.com/category/blog.

SOURCES

Baby Lock carries the Ellisimo embroidery machine and Designer's Gallery Embroidery Works Advanced software used to make the featured jacket: babylock.com.

Cedar Canyon Textiles carries the Grip N Grip mat, Leaves, Garden Flowers and Floral Fantasy rubbing plates, Tsukineko Champagne Mist #74 and Frost White #72 inks and iridescent Shiva Paintstiks: cedarcanyontextiles.com.

Islander Sewing Systems carries the Jacket Express Pattern by Janet Pray: stores.islandersewing.com.

RNK Distributing carries Floriani Wet and Gone water-soluble stabilizer: rnkdistributing.com.

*Kreations
by Kara*



*Machine Embroidery
for the
Creative Mind*

www.KreationsbyKara.com

Bunnycup®
Embroidery
Designs from the Heart
www.bunnycup.com

**Monthly
Specials**

**LOYALTY
PROGRAM**

Special offer 10% discount
When ordering on the website
enter the code **CMEDIS** at the cart



Wholesale enquiries: wholesale@bunnycup.com

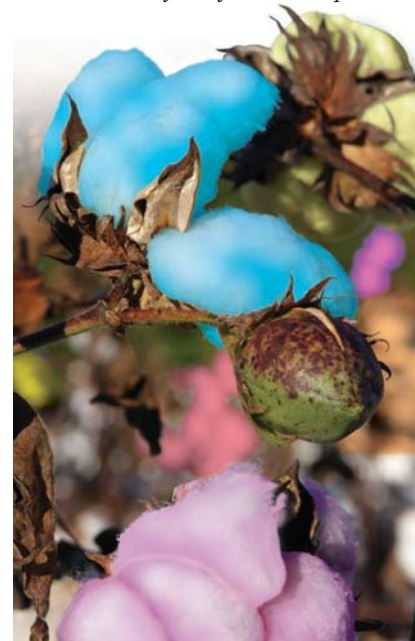
It's About
**Cotton
Pickin'
Time!**



*Available
NOW!*

**ALL NEW
Sulky Cotton Colors**

- 64 All New Solid Colors in 30 wt. and 12 wt. *(There are NOW 130 Solid Colors available!)*
- 80 New 12 wt. Cotton Petites:
 - All 64 New Solid Colors and
 - 16 more Blendables® Colors *(for a total of 30 Blendables on hand, 50 yd. Petites Spools)*



www.sulky.com
www.sulkyembclub.com

sulky®
Express Yourself



**SHOP
SEW it ALL**

1-877-821-4767 or shop
online at ShopSewItAll.com



**SEW
IT ALL
VOLUME 9**

Item#
SN21014
\$9.99


New!

**SEW NEWS
PATTERN
COLLECTION**

Item#
SIAB1401
\$4.99 each

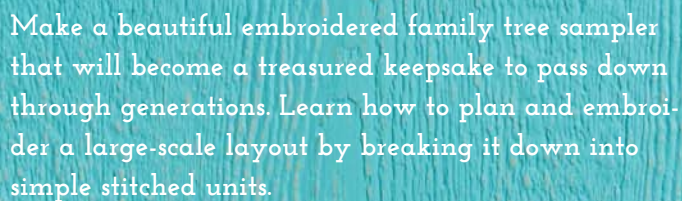


**Monogram
Designs
for
Embroidery
Machines
since
1996**



embroideryarts.com

by Pamela Cox



materials •

1 rectangle each of lightweight ivory linen, muslin & batting (dimensions depend on desired finished sampler size & family names included in layout)

Thread: all-purpose, bobbin & polyester embroidery in desired colors

Mediumweight tear-away stabilizer

Temporary spray adhesive

Two 29" lengths of $\frac{4}{32}$ "-diameter cording

16 $\frac{1}{2}$ " length of $\frac{4}{32}$ "-diameter weighted cord

$\frac{3}{8}$ "-diameter dowel

Embroidery software (See "Source.")

Several black tea bags (for aging fabric; optional)

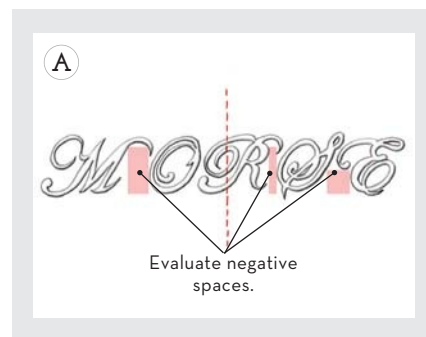
1 skein each of two Perle cotton colors or 2 ready-made tassels (optional)

Cardboard (optional)

Script font & floral design collection (See "Design.")

PLAN THE LAYOUT

- Determine the desired thread color scheme for the family tree. For the featured sampler, the central surname is in tan, the male names are in navy blue and the female names are in lavender thread. The floral design accents are in shades of light green, white, pink and light blue. Choose a variety of thread colors, or for a simple monochromatic look, choose one thread color for all of the names and floral accents.
- The featured finished sampler is 16"x22" and includes five generations, but the sampler size depends on the font size and unique length and amount of names and generations included. Plan the family tree layout for your family names in embroidery software as desired in order to determine the finished dimensions.
- Open a new page in the embroidery software. Type the main surname using capital script letters in a large font size. The main surname serves as a central focal point around which to arrange the individual family names. Use the software grid lines to space the letters and keep them on the same plane. Begin by typing the middle one or two letters of the surname (for example, the "R" in MORSE), and then add the remaining letters, working toward the outer edges. Space the letters in a pleasing arrangement by examining both the upper contact points and the negative spaces between the letters (A). Move each letter as desired, noting that the space between each letter might not be exactly equal depending on each letter shape. Save the main surname under a new file name, preserving the original files.

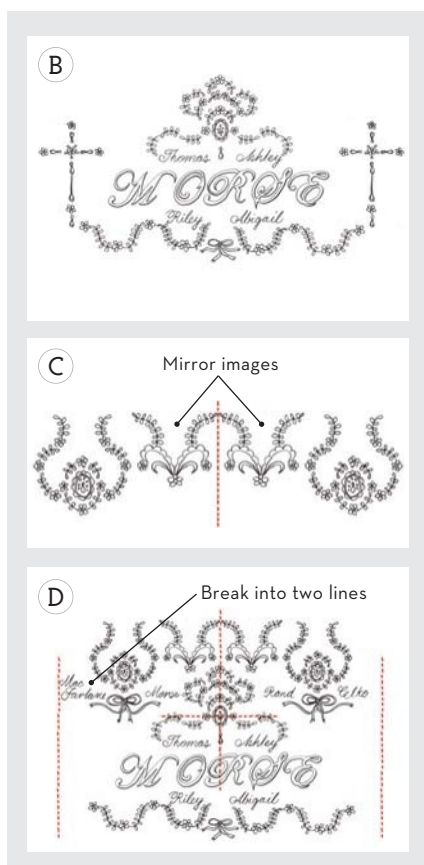




- For the individual family member names, choose a smaller font. On the featured sampler, the individual names are in a 12mm script font. Type each name for the central family members into the software, and then bring the names into a 360mm square workspace. For the featured layout, the main couple's names (Thomas and Ashley) were placed above the central surname, and then the children's names (Riley and Abigail) were placed below. As you begin placing names, be willing to change and arrange the layout organically to create the best visual effect based on the length of each name and how it fits into the overall plan.

tral couple's names **(B)**. Save the central family names and designs as one complete unit.

- Begin adding surnames from the previous generation on each side of the family (MacFarlane, Morse, Rand and Celko in the featured sampler). Type the names in the same font style and size, and then symmetrically place them on the proper generational side. Add the desired floral borders and designs to accent and balance the composition. If possible, create a mirror image of the designs used on each side to create a symmetrical effect around the names **(C)**. Center the names and designs above the central family unit. Note that for a longer name, such as MacFarlane, the name was broken into two lines to maintain the size and symmetry of the layout **(D)**.
- Continue the process of adding names from the previous generations, working vertically and keeping the layout as symmetrical



as possible **(E)**. Add borders and scroll or floral designs as needed to fill in the negative spaces and complete the composition. Rotate the designs as needed to fit the spaces. Note that the layout may be more aesthetically pleasing if you center designs according to where they look best visually rather than the exact mathematical workspace center. Pay attention to how the designs flow into and relate to each other.

- After adding all of the desired generations and floral designs, consider the overall layout. Unify the layout and add balance by placing a border design over the family tree along the upper edge. For the featured layout, a narrow section from a wider border design was used as the upper border. To select a smaller portion of a wider design, freehand select just the desired area **(F)**. Copy and paste that section into the workspace and place it as desired.
- Review the full layout. Although the designs are on a grid, it's sometimes helpful to bring in a "frame" allowing for a clearer visual of the cropped layout. In the lettering program, select a "line block" font and type the underline symbol repeatedly until a line forms. Copy and paste it into the workspace and place at the margins where the fabric cut edges will be **(G)**.
- Determine whether you're satisfied with the overall layout and balance of the names and designs. For the featured layout,

several symmetrical floral and scroll designs were added below the central family unit to create a rectangular shape and balance and round out the composition **(H)**.

- Dividing the layout for embroidery is dependent on the machine's functions and hoop limitations. Machines that can accommodate larger hoops require fewer divided sections. Machines that have an exact positioning function require less additional steps to correctly align the divided sections.
- For machines that can't handle a larger hoop and don't have exact positioning, divide the layout according to the fabric and layout centerlines. For example, the featured central family unit is broken into four hoopings for a 220mm hoop. Save each segment with an identifying file name, such as "Morse Family 1st" followed by "Morse family 2nd", etc. The overall layout is broken down into segments that allow for a small margin of error when aligning them during stitching. For example, this layout avoids breaking down the name, "Morse" to ensure that all the letters remain on the exact same plane **(I)**. Select a section that fits within the hoop restrictions, and then copy and paste it back into the workspace. Continue selecting, copying and pasting each remaining segment. Change the original layout into a single dark thread color. Place each copied segment directly over the matching section in the original lay-





out, and then number the sections according to the desired stitching order (J).

- When dividing future segments to fit within hoop parameters, always include a portion of the previously stitched adjacent design to use as a locator for exact positioning. Slice through the adjacent areas without worrying about the cut designs, as they won't be stitched. Change overlapping design pieces to a very dark color to make it easy to identify the locators as well as a reminder to skip that color during the stitching process.
- Even without an error in aligning the designs, the actual stitch out may not realign perfectly. The design is planned in one dimension on a computer screen. However, the design is then embroidered on a fabric that reacts differently to various stitching segments depending on the design density, as well as to the fabric stretching and relaxing at varying degrees when secured to stabilizer. Therefore, even with the exact positioning

feature, it's still a good idea to divide the full layout carefully.

CUT & PREPARE FABRIC

- The featured sampler has 1/2"-wide side and lower-edge margins and a 2" wide margin along the upper edge. Determine the desired margins for the layout, and then add these measurements to the layout dimensions; record.
- Prewash and dry the linen without fabric softener. Cut a linen rectangle according to the recorded measurements plus several extra inches on all sides. For example, the featured sampler measures 15"x22", so the linen rectangle was cut at 25"x34", allowing 6" extra fabric at the upper and lower edges and 4 1/2" along each side.
- Stain the linen with tea to give the fabric an aged look if desired. Wet the fabric with warm water. Crumple the fabric into a loose

ball, and then submerge it in a large bowl of warm tea water. Allow the fabric to soak for several minutes until the desired shade is achieved. Remove the fabric from the water, squeezing to remove the excess moisture. With the fabric still crumpled into a loose ball, tuck a wet teabag into a fold, and then gently squeeze to make an irregular, darker mark. Remove it from the first fold, and then tuck the teabag into another fold and repeat the process. Unfold the fabric periodically to check where more darker marks are needed for the desired effect. It may require several tea bags to treat the entire fabric surface. Once satisfied, press the linen until dry.

- Hand baste along the rectangle horizontal and vertical center-lines to use for a reference during embroidery.



tip

Secure hanging ribbon with thread chain.

EMBROIDER

- Load the layout design sections into the machine. Prepare to embroider the central family unit. The large surname is centered along the vertical centerline, so it's only necessary to measure the central-family unit's relationship to the horizontal centerline. The total height equals $11\frac{1}{4}"$. This measurement was added to the extra 6" of fabric allowed during cutting, so the central-family unit upper edge is $17\frac{1}{4}"$ above the fabric lower edge. Measure the height of the designs above the large surname, in this case $3\frac{5}{8}"$, and then pin-mark (K). Below that line, measure half the height of the large surname; mark to indicate the center. Hand baste a horizontal line at the center point.

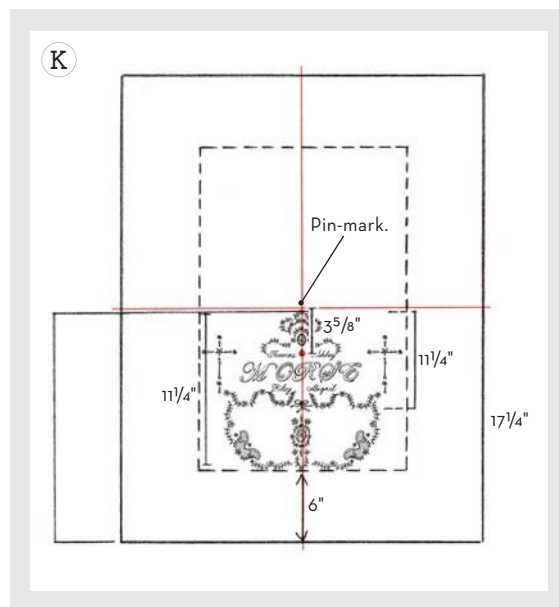
- Hoop a layer of tear-away stabilizer. Float the linen rectangle right side up over the stabilizer in the hoop, centering the basting lines for the first design; secure using pins or temporary spray adhesive.
- Thread the machine with polyester embroidery thread in the needle and bobbin thread in the bobbin. Place the hoop onto the machine, and then embroider the central family unit design. Remove the hoop from the machine and the fabric from the hoop. Tear away the excess stabilizer according to the manufacturer's instructions before preparing to embroider the next design section. Press the embroidered section right side down

on a terry cloth towel, allowing the linen to relax into its original shape and size.

- Working in an upward direction, select subsequent design sections that fit within the hoop restrictions and are independent of immediate contact with another design on the same level. Establish their center placement in relationship to the fabric center and adjacent segments, and then embroider following the same process as the central family unit design.
- Make adjustments as needed during the stitching process. For example, on the featured layout, a medallion was closer to the border than the original layout in the software indicated. To avoid this problem, the nearby names were moved in the machine edit screen so the medallion could also be repositioned as needed in the available space.
- After removing all excess stabilizer and clipping threads, thoroughly press the linen over the towel, removing any puckering between designs.

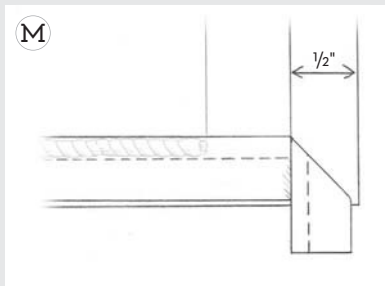
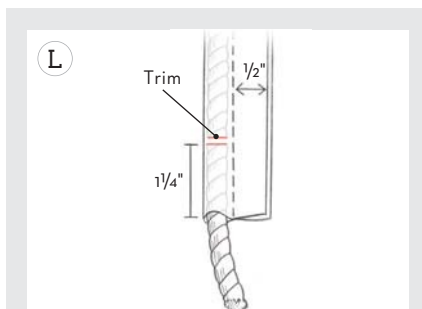
CONSTRUCT

- Trim the linen rectangle according to the desired dimensions, accounting for $\frac{1}{2}"$ seam allowances



along the perimeter. To account for the upper dowel pocket, trim the rectangle $3\frac{1}{2}"$ above the upper border. Trim the lower edge 2" below the lower designs, and then trim each side 1" beyond the outer designs. Reserve the linen strips cut from the sides to cover the cording.

- Cut a muslin backing rectangle to the same dimensions as the sampler rectangle. Cut a piece of batting to the same dimensions as the sampler rectangle, subtracting the 3" from the length to account for the seam allowances at the upper and lower edges.
- Double-fold the sampler upper edge $\frac{3}{4}"$ toward the wrong side; press, and then unfold. Fold the lower edge $\frac{1}{2}"$ toward the wrong side; press. Fold another $\frac{3}{4}"$ toward the wrong side; press, and then unfold.



- Thread the needle and bobbin with all-purpose thread. Wrap the fabric strips around each cording piece with wrong sides together, evenly trimming the seam allowance to $\frac{1}{2}$ ". Baste the piping seam allowances together. Remove the cording from within each piping tube for $1\frac{1}{2}$ " at the upper edge and $1\frac{1}{4}$ " at the lower edge to reduce bulk within the sampler upper and lower seam allowances (L).

- Install a zipper or piping foot. With right sides together, stitch one piping piece along each rectangle long edge as close as possible to the cording. Begin and end the piping stitching at the sampler upper and lower foldlines.

- At the sampler upper and lower edges, fold the unfilled piping sections at a 45° angle away from the sampler along the first foldlines (M).

- Center the sampler right side up over the batting. Baste the batting sides using a $\frac{1}{4}$ " seam allowance. Trim the batting close to the stitching.

- With right sides together, center the backing rectangle over the sampler; pin, and then stitch the sides using a $\frac{1}{2}$ " seam allowance. Leave the upper and lower edges free. Trim the seam allowances, and then turn the sampler right side out; press.

- Hand stitch the weighted cording piece along the batting lower edge against the backing wrong side. Fold the lower edge $\frac{1}{2}$ " toward

the wrong side; press. Fold again $\frac{3}{4}$ " toward the wrong side; press. Slipstitch the first fold to the backing only to secure.

- To create the tassels, cut a 4"x6" cardboard rectangle. Measure 1" from one rectangle short edge, and then cut a 2" slit in the cardboard. Using both embroidery floss colors, wrap the cardboard lengthwise 25 times. To secure the wrapped floss, wrap the bundle several times through the slit, and then tie (N). Remove the tassel from the cardboard, and then cut apart the lower loops. Repeat to create a second tassel.

- Using embroidery floss, hand stitch one tassel upper edge to each sampler lower corner.

- Double-fold the sampler upper edge $\frac{3}{4}$ " toward the wrong side; press. Edgestitch the first fold through all layers to create the dowel pocket. Insert the dowel into the pocket.

- To make loops for hanging the sampler, make two 5" thread loop from embroidery floss, or cut two 5" lengths of narrow ribbon or cording. Hand tack the loops at each sampler upper corner directly below the dowel pocket. **S**

DESIGN

Flowers, medallions, borders and large script font: Graceful Embroidery Georgiana Collection; gracefulembroidery.com

SOURCE

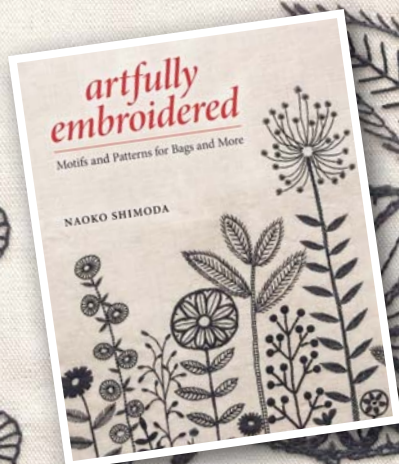
Husqvarna Viking carries 5D Professional embroidery software: husqvarnaviking.com.



Vintage Embroidery Designs WITH A MODERN TWIST

Artfully Embroidered reinvents vintage embroidery through a modern aesthetic. Traditional Japanese and western motifs are made new with color and embellishment, and 25 embroidered patterns demonstrate the beauty of the traditional designs while keeping the projects fresh and modern-looking for today's sewists.

Artfully Embroidered | 120 pages | \$24.99 |
Paperback | SRN: 14SW04



Order your copy now at
www.interweavestore.com/sewing
or by calling 866-949-1646



Wondering which needle to use?
Check out the **SCHMETZ App** — it's free!



SHOP SEW iT ALL

Order exclusive kits & more today
at ShopSewItAll.com.



Purchase the **CME BABY
BLISS COLLECTION**
individually or as a collection.

Item# DPCME1404BBCOLL
**\$6.99/each or
\$34.99/collection**

1-877-821-4767 or shop online at ShopSewItAll.com

DEAR Pamela,

by Pamela Cox

How do I know what type
of embroidery design is
best for my project?

Signed,
Crafty & Confused

Dear Crafty & Confused,

Most machine embroidery styles are adaptable to a wide variety of projects. The determining factor lies more in the relationship between fabric characteristics, design technique/density and the overall desired look. Solid, heavy designs usually work best on thicker, more tightly woven fabrics while delicate designs, although suitable on the same heavy fabric, are also usable on a sheer, lightweight one while the reverse isn't true. That doesn't mean a specific design type can't ever be used in a way that wasn't intended. But it does mean that creative thinking is required to accomplish the goal.

The glossary on pages 59-62 defines many available design types and the chart on page 63 details recommended fabrics, stabilizer and suggested uses for each design type. Copy these pages and hang them in your sewing room for quick reference.

Many digitizers include a PDF file with purchased designs explaining how to embroider them, especially if the design is a "technique design," such as cutwork or freestanding lace. It's important

to follow the designer's suggestions and stitching order. For example, appliqué designs require a specific order of fabric to layer properly for a flawless stitchout. And if a lace design is attempted as freestanding when the digitizer didn't intend it, the design will fall apart because the stitches necessary to hold the lace together don't exist.

Free downloads from professional digitizers are great for trying new techniques. It's always a good idea to embroider a sample using the intended design type, or at least technique, using the same fabric hand and weight to ensure the desired outcome. Don't be afraid to experiment! You'll only discover more embroidery fun along the way.

Download the Cheer Appliqué Tag design at cmemag.com/freebies for free until April 30, 2015 and experiment with different fabrics, stabilizers, threads and techniques to find the one that best suits you. Keep any samples you deem as mistakes in a folder for future reference, noting the supplies and techniques used for each. Follow the instructions on page 64 to create either a freestanding tag or a traditional appliqué design.

EMBROIDERY DESIGN GLOSSARY



3D: Stitched on sheer fabrics, often with a thin wire applied during the outline stitching; designs are often cut out and applied to a base fabric either by hand stitching or with an additional embroidery tacking stitch. The wrong side is usually visible, so use matching bobbin thread for embroidery.



Appliqué: Fabric is used as the color fill within the design. It normally stitches out much faster than a design requiring a thread fill stitch. The appliqué fabric is positioned over the base fabric and is secured with decorative stitches (usually, but not always, satin stitches).



Cutwork: An heirloom technique of embellishing fabric by cutting decorative shapes and protecting the raw cut edges with fine hand-sewn stitches. Machine embroidery cutwork takes a mere fraction of the time. Some designs include needle swap "thread stops," when special cutting tools are inserted into the needle shaft to cut the fabric during embroidery. Some designs simply require you to remove the hoop and cut away the areas using fine sharp scissors.



Cross-Stitch: The design is formed from threads crossing in an "X" pattern as the fill. Often, a running stitch outlines the design.

EMBROIDERY DESIGN GLOSSARY



Crystal: Fusible crystals are placed at strategic points within the design. The points are either indicated by an outline stitch or an open area seen as part of the design.



Freestanding Appliqué: the same as “Appliqué” with the addition of a backing fabric placed underneath the hooped stabilizer before the final outline is stitched. Since the design wrong side is visible, use matching bobbin thread for embroidery.



Freestanding Lace (FSL): Digitized so many underlying stitches lock together to form a base that supports a decorative pattern, allowing the lace to stand alone when stabilizer is dissolved.



Fringe/Thread Velvet: A digitizing method allowing very thick threads on certain design areas to be cut with a seam ripper or craft knife, opening up and “blooming” the thread as a 3D effect.

EMBROIDERY DESIGN GLOSSARY



In-the-Hoop (ITH): These designs are also finished projects, embellished and either constructed completely or partially in the hoop during embroidery.



Lace: Threads are woven together to produce intricate designs. Many lace designs produced for machine embroidery must be stitched on a sheer fabric and incorporated into a project.



Sashiko: Originally a Japanese method of repairing tears with repeated decorative stitching, sashiko is now a favorite machine embroidery technique. The geometric patterns are usually in block form and stitched in a single thread color.



Shadow Work: Mimics an heirloom technique in which the design fill is presented on the wrong side of translucent fabric while the connecting stitches outline the design on the right side. To embroider a shadow work design, first embroider the fill of an area on a base fabric with a satin stitch, and then cover the entire fabric section with translucent fabric to stitch the outline and any additional accents.

EMBROIDERY DESIGN GLOSSARY



Smocking: A method of pleating fabric with decorative stitches by first gathering the fabric, with a true pleater or basting/gathering, prior to embroidering the design. Many smocking plates (designs) also work well as beautiful border designs when stitched on non-pleated fabrics.



Trapunto: A quilting technique of sandwiching batting between two fabric layers, and then embroidering a design or random stitches through all layers. The result is a raised 3D effect that produces various heights within the project. More stitching results in a flatter area, less stitches result in a loftier area. Trapunto usually requires a napped fabric and tends to apply heavy stitching in the “negative space” of a design (reducing the height of the nap), thus allowing the “picture” to show in relief.



Wing Needle: Designates that the design is digitized for a wing needle at some point in the embroidery process, usually an outline or a stretch of decorative stitching. Whenever a wing needle is used, the fabric is separated by the needle shape, creating a small hole in the fabric that’s held in place by the threads of the stitch.

DESIGNS

3D: Graceful Embroidery, Set 1 #8, Lavender Skye Collection; gracefulembroidery.com

Appliqué: Download the Cheer Appliqué Tag for free until April 30, 2015 at cmemag.com/freebies. Purchase the design at shopsewitall.com after the expiration date.

Cross-Stitch: Original design created using Husqvarna Viking 4D Cross-Stitcher Program; husqvarnaviking.com

Crystal: Dalco Home Sew, Fancy Flowers by Urusula Michael, Blissful, Delightful & Exotic; www.dalcohomesew.com

Cutwork: Snow Lady Designs, Wings of Dove Collection; snowladydesigns.com

Freestanding Appliqué: Download the Cheer Appliqué Tag for free until April 30, 2015 at cmemag.com/freebies. Purchase the design at shopsewitall.com after the expiration date.

DESIGN GUIDE

TYPE	SUGGESTED FABRICS	STABILIZER	POSSIBLE USES
3D	Organza	Sheer Cut-Away, Water-Soluble	Accents/Embellishments
Appliqué	Cotton, Fleece	Cut-Away	Home-dec, Children's wear
Cross-Stitch	Cotton, Denim, Aida cloth	Sheer Cut-Away	Home-dec, Linens, Garment embellishment
Crystal	Any fabric	Sheer Cut- or Tear-Away	Garments, Accessories
Cutwork	Cotton, Linen, Suede	Cut-Away, Water-Soluble	Linens, Garments
Freestanding Appliqué	Cotton, Denim	Heavyweight Tear-Away, Fusible	Home-dec, Tags, Accessories
Freestanding Lace	No fabric	Water-Soluble	Bookmarks, Home-dec, Tags, Ornaments, Accents
Fringe/Thread Velvet	Heavyweight Cotton	Tear-Away & Fusible	Home-dec, Tags, Accessories
In-the-Hoop	Project Dictates Fabric	Project Dictates Stabilizer	Home-dec, Accessories
Lace	Organza, Sheer & Lightweight fabrics	Water-Soluble	Linens, Garments, Bridal wear
Sashiko	Cotton	Sheer Cut-Away	Quilts, Accessories, Garments
Shadow Work	Cotton, Muslin, Lawn, Organza, Voile	Sheer Cut-Away	Garments, Linens, Home-dec
Smocking	Pleated/Gathered cotton	Tear-Away, Water-Soluble	Garments, Children's wear, Linens
Trapunto	Fleece, Suede, Terry cloth	Tear-Away, Heat-Removable	Quilts, Jackets, Bath towels, Pillows
Wing Needle	Starched cotton, Linen	Sheer Cut-Away, Tear-Away	Garments, Home-dec

Freestanding Lace: Husqvarna Viking, Bobbin Lace Designs #223; husqvarnaviking.com

Fringe/Thread Velvet: Husqvarna Viking, Classic Collection #132; husqvarnaviking.com

In-The-Hoop: Pickle Pie Designs, Lip Balm Case design; picklepiedesigns.com

Lace: Urban Threads, Mendhika Medallion; urbanthreads.com

Sashiko: Embroidery Library, Sashiko Japanese Collection;

emlibrary.com

Shadow Work: Original design digitized by author

Smocking: Janny Primrose, Smocking #2 Collection; www.jpdesigns.info

Trapunto: Skeldale House, Embossed Dog Breeds section B-Basset Hound; skeldalehouse.com

Wing Needle: Download the GFE Harriette design for free at gracefulembroidery.com/heirloom/harriet.

FREESTANDING APPLIQUÉ TAG

Create a freestanding appliqué gift tag or a traditional appliqué design by keeping or deleting the thread color stops. Experiment to create the desired final effect.

DESIGN MATERIALS

- Hoop a rectangle of lightweight sheer cut-away stabilizer.
- Choose three fabric scraps as desired, using the photo at right for reference. Cut one 4"x5" rectangle for the megaphone base, one 3"x4" rectangle for the megaphone center and 2"x4" rectangle for the oval.
- Use desired embroidery thread colors that match the chosen fabrics. Use the same thread in the bobbin. If desired, keep the thread color the same for subsequent steps. For example, steps 2 and 3 can remain the same; the thread color stop will only indicate the necessary trimming.

THREAD COLOR STOPS

- Read through each step before embroidering to decipher when and where to deviate from the instructions, changing thread colors and fabrics as desired.
- Center the megaphone base fabric scrap on the stabilizer, using temporary spray adhesive to secure. Embroider the first thread color stop to tack the fabric to the stabilizer. Remove the hoop from machine but don't remove the stabilizer from the hoop. Trim the fabric close to stitching, leaving the stabilizer intact.



- Place the megaphone-center fabric scrap over the megaphone base, using temporary spray adhesive to secure. Embroider the second thread color stop to tack the fabric in place. Trim the fabric close to the stitching.
- Embroider the third thread color stop to apply satin stitches to the megaphone center fabric.
- Place the megaphone oval fabric over the megaphone base, using temporary spray adhesive to secure. Embroider the fourth thread color stop, which tacks the fabric in place. Trim the fabric close to the stitching.
- Embroider the fifth thread color stop to apply satin stitches along the upper arch base.
- Embroider the sixth thread color stop to apply straight stitches to the handle and mouth piece.
- Embroider the seventh thread color stop to stitch the word "cheer."
- Before the eighth thread color stop, change the bobbin thread to match the desired final tag outline stitching. Slide the fabric rectangle

under the hoop with wrong sides facing; secure using temporary spray adhesive. Embroider the eighth thread color stop to secure the backing fabric. After the step is complete, remove the hoop from the machine and trim the backing fabric close to the stitching. Don't remove the stabilizer from the hoop.

- Embroider the ninth thread color stop to apply satin stitches along the design outline.
- Embroider the tenth thread color stop to stitch an eyelet hole.
- Thread a cord, floss or beaded ring through the eyelet hole.

TRADITIONAL APPLIQUÉ TAG

- Skip a few steps to transform the featured freestanding appliqué tag design into a traditional appliqué design.
- Hoop a base fabric or project area along with a piece of fusible, lightweight sheer cut-away stabilizer.
- Follow steps 1 through 7. Skip steps 8 and 10, but stitch step 9. **\$**

SHOP ♦ LEARN ♦ SMILE



ORIGINAL
Sewing & Quilt
E ♦ X ♦ P ♦ OSM

**3 Full Days -
LIVE!**



Shop (and shop some more)

Stock up for a year's worth of creative fun! Fabrics, notions, tools, ideas, inspiration and know-how.

Learn (it's a maker's lifestyle)

Learn from the best: hone skills, learn something new and refresh your creative life in workshops and seminars.

Smile (satisfaction guaranteed)

Meet trendsetters, see trunk shows on stage, gather inspiration on a walk through the amazing quilts on display and more...



JOIN US!

Lakeland, FL	March 5, 6 & 7, 2015
Atlanta, GA	March 12, 13 & 14, 2015
Cleveland, OH	March 26, 27 & 28, 2015
Schaumburg, IL	April 9, 10 & 11, 2015
Worcester, MA	April 16, 17 & 18, 2015
Fredericksburg, VA	October 1, 2 & 3, 2015
Minneapolis, MN	November 12, 13 & 14, 2015



sewingexpo.com
800.699.6309

 **Husqvarna**

VIKING

 **baby lock**

PFAFF

brother
at your side

Gammill

JUKI

BERNINA

 **Handi
Quilter**

JANOME

Fons & Porter

sulky

 **Warm
Company**

SEW IT ALL

Explore the **CME editors' blog** for the best embroidery tips, guest bloggers and a weekly chance to win exciting prizes. Visit cmemag.com/blogs/cme.



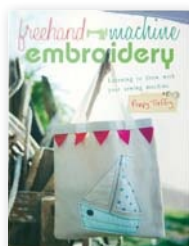
One to Follow

In 2004, Poppy Treffry began creating unique handmade goods with only herself and an old Singer sewing machine. Due to the high quality of her adorable embroidery designs, her fan base quickly grew. She now employs a staff that creates a range of embroidered accessories from fine, found and vintage fabrics. Poppy lives and works in a beautiful part of the United Kingdom, where she draws much of her inspiration. Visit her blog at poppytreffry.com and you, too, will be inspired to create and embroider.

Got Inspiration?

Once you take a peek at Poppy's blog, you'll fall in love with her whimsical style and quirky designs. For more embroidered gems from Poppy, check out her book *Freehand Machine Embroidery*:

Learning To Draw With Your Sewing Machine. Visit the CME blog on April 24 for a chance to win a copy of Poppy's book.



"Like" *Creative Machine Embroidery* at facebook.com/creativemachineembroidery.



Follow us at twitter.com/cmemag.



Check out our pins at pinterest.com/cmemagazine.



Post photos of your embroidery projects at flickr.com/groups/cmemag.

Use the skills and techniques from this issue to make projects featured on cmemag.com/freeprojects until April 30, 2015.



FREESTANDING LACE by Rebecca Kemp Brent

Learn the freestanding lace embellishment techniques in "Pretty in Paint" on page 44, and then make a coordinating FSL necklace.



CUPCAKE COASTERS by Maddie Kertay

Stitch the in-the-hoop project on page 17, and then create cute ITH coasters that are easily completed in 30 minutes or less.



CUTE AS A BUG by Michele Mishler

Stitch the bed runner in "Flower Bed" on page 32, and then create a complementary quilt to welcome spring into the home.

Your Dream is Closer Than Ever



Experience the fun of Sulky Teacher Certification classes
in the comfort of your own home!



Bargello Duck
Project Detail



Floral Fantasy
Sculptured Art Project



Detail of
3-D Sunflower in an
Edible Garden Project

Winter, 2015 Classes are Forming Now
Whether you want to begin a career as a sewing teacher or advance your sewing career, the Sulky® Online Teacher Certification Training program is designed to enhance your success with the most up-to-date teaching skills. In the comfort of your home, you'll learn how to do and teach the most popular creative machine art techniques and how to use the newest creative products as you develop beautiful, inspiring samples; and have lots of fun doing it! Or, maybe it is just time to do something creative and educational for YOU, because you deserve it!



Detail of *Cat on the*
Courthouse Steps Project

Find out even more about the **10 included projects**, and **register** today.

SewNews.com/Sulky

*embroidery*Library

Creative.

Colorful.

Chic.



www.emblibrary.com